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Revised
Charterhouse } 1817.

Collated.

~~XXVI B~~

336
113^a



Grippo. Bononcini. &
California.

Muzio Scaevola. Handel.

Julio Cesare. 2 parts. Handel.

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4

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Musick P



THE
Most Celebrated Aires
in the
O P E R A
of
C R I S P U S
Compos'd by
M^r Bononcini.

L O N D O N

Printed for Rich^d Meares, Musical Instrum.^t Maker, &
Musick Printer at y^e Golden Viol in S.^t Pauls Church Yard.

[1722]

R.
Cha

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Sung by

Affettuoso

Sera la

ma se non

ma dille anor

Sung by Sig^{ra} Senifini in the Opera of Crispus

Affettuose e Andante

S. Dille dille che peno, ma dille ancor che in

Seno, la fiamma ascondere se non mi bra

— ma se non mi brama, dille dille che brama, dille dille che peno,

ma dille ancor che in Seno, la fiamma ascondera, se non mi bra



2

ma, se non mi brà -- ma.

la voglio e la desi =

= o, ma prezzo e lamor mio, Soldi chi m'a

ma, Soldi chi m'ama Solo, e prezzo lamor mio

= o e prezzo lamor mio, Soldi chi m'a

ma, Soldi chi m'a -- ma. Da Capo al Segno

Cross Sculp

Sung by Mrs Robinson in Crispus.

Allegro

Lo voglio, Lo voglio, lo chiede l'amore la fede, che Serba per

te che Serba per

te lo voglio, lo voglio, lo chiede l'amore la fede, che Serba per

te che Serba per

te, la fede l'amore, lo chiede lo voglio, l'amore la fede, la =

more lo chiede, che Serba per te, la fede lo chiede, l'amore la

fede, che serba per te,

Se taci Se nieghi, Sei cruda Sei cruda, pòr

prieghi, e ingra.to con me, e ingra - - -

to e ingra to con me, se nieghi Sei cruda, in-

-grato Sei taci, Sei cruda con me, con me. Lo voglio D.C.

Sung by Sig^{ra} Senifini in Crispus.

Lento.

Seve-

-dete i pensier miei, giusti Dei, difende te l'innocenza del mio

cor, difende te giusti Dei, se vendete i pensier

miei giusti Dei l'innocenza del mio cor, difen-

-de te giusti Dei l'innocenza del mio cor.

niuno mode, e voi tace - te, empia frode, vi con -

= donna et inganna il Genitor, - - - - - empia

frode, mi condonna, voi tacete, niuno mode e tin -

= ganna il genitor, e t'inganna il genitor. D.C.

Sung by Mrs. Robinson in Crispus.

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Solo la pena mia, basto a placar

ti a placarti basta a placar

Solo la pena mia, basta a placarti Solo ba =

sta la pena mia, Solo a placar

ti basta Solo basta a placarti, basta Solo,

basti a placarti,

di più che brami, lascia che tami,

divien tormento, l'amor che sento, per vendi car =

= ti lascia che tami, divien tormenti, l'amor che sento,

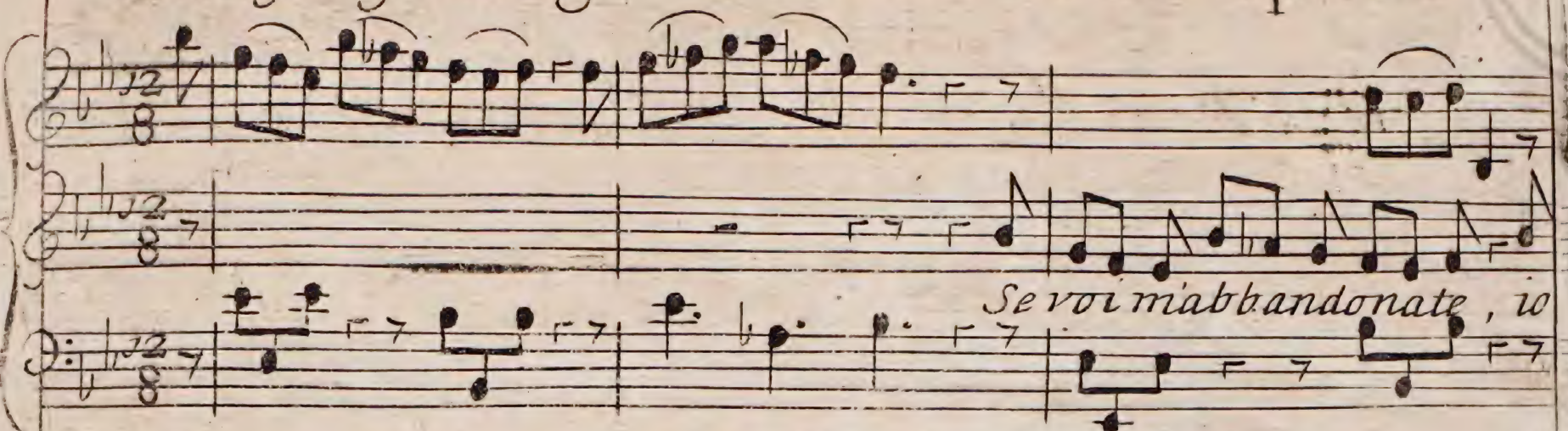
per vendicar = ti, divien tor =

= mento l'amor che sento per vendicarti. Da Capo.

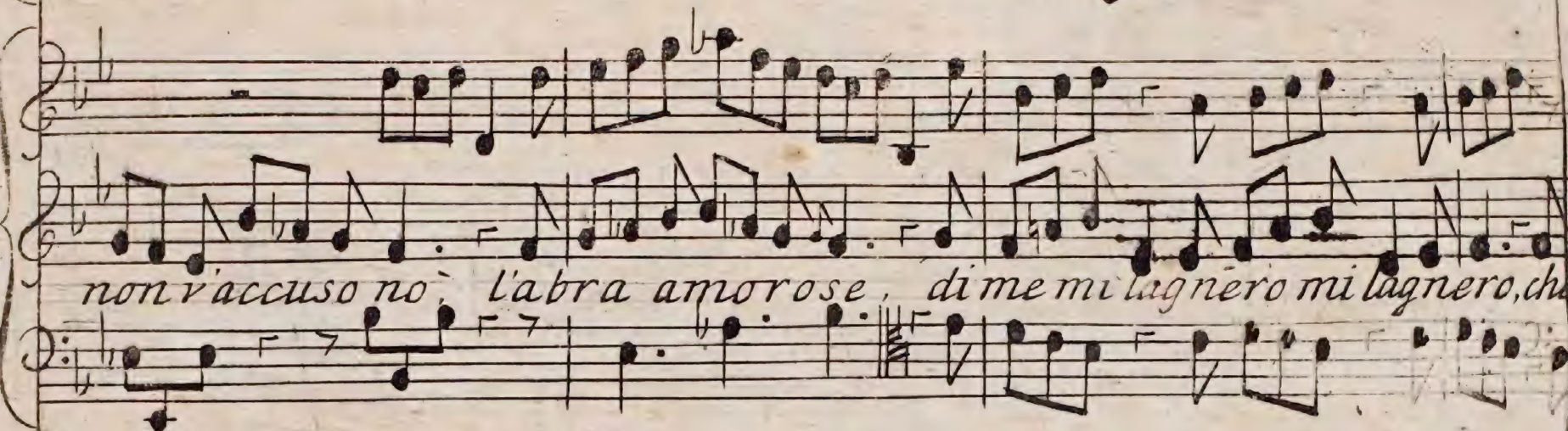
Cross Sculp

Sung by Sig^{ra} Senifini in Crispus.

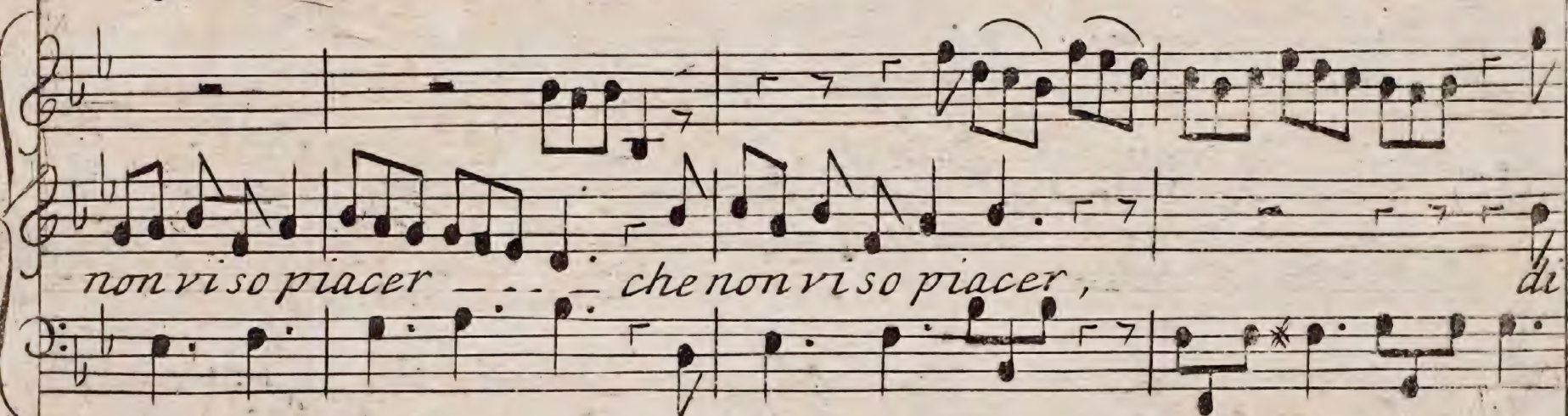
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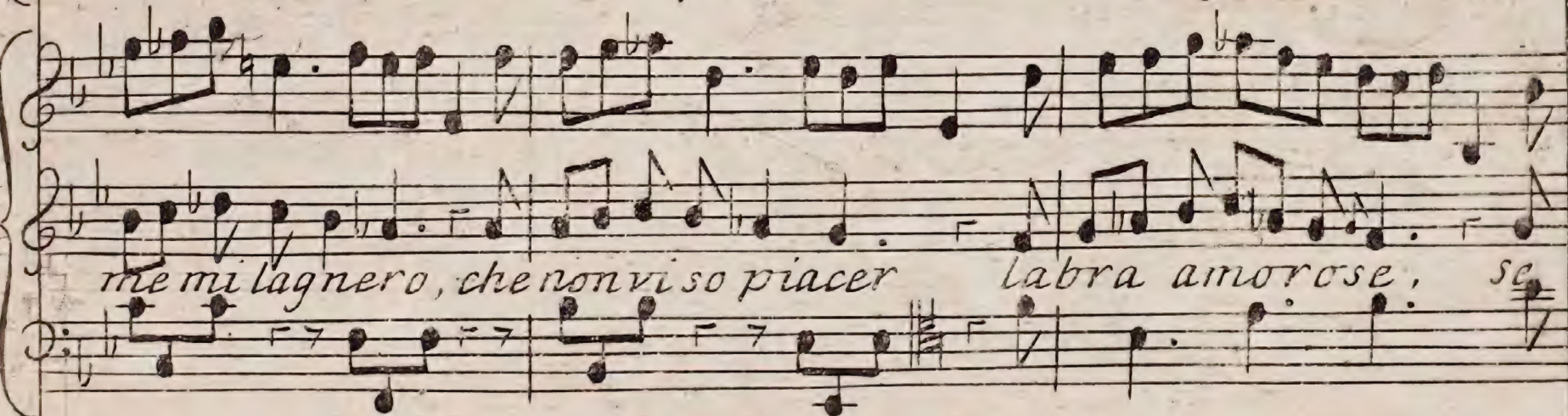
Se voi mi abbandonate, io



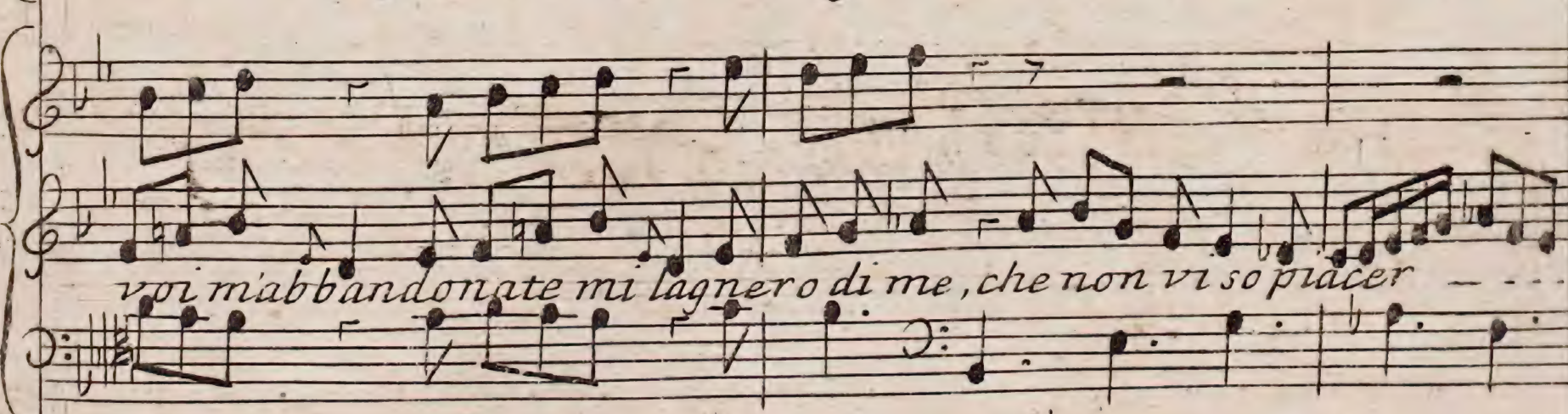
non v'accuso no' labra amoroze, di me mi lagnero mi lagnero, che



non vi so piacer che non vi so piacer, di



me mi lagnero, che non vi so piacer labra amoroze, se



voi mi abbandonate mi lagnero di me, che non vi so piacer



di me mi lagnero mi lagnero di me, che

non vi so piacer che non vi so piacer

Vedro che mi Sdegnate, e

v' amero fedel, luci vezzose, se debo esser cru

del esser crudel, sa-ro col mio pensier

se debbo esser crudel esser crudel, sa

ro col mio pensier, Saro col mio pensier. D C

Gross Sculp

11
Sung by Mrs. Robinson in Crispus.

7
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Che bella fedelta, mai non vi punga il Sen

col freddo suo volen, la cruda gelosia ge lo sia, che

bella fedelta, mai non vi punga il Sen, col freddo suo volen, la

cruda gelosia, la cruda ge lo sia, mai non vi punga il Sen, non

mai col suo volen, no no la gelosia, no no gelo - - - si

Lieto di tuo belta, tu paga del suo amor, godeti amanti cor, folli chi

piu desi - - a, godete amante cor lieto di tuo belta tu

paga del suo amor, amanti amanti cor, folle folle

folle che piu desi - a, folle folle che piu desi - a. D C

CROSS SCULP

13
Sung by Sig^{ra} Senisini in Crispus .

8

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Vaghe luci ch'il cor mi be a te

Se te merè non parto contento, Se piangete

Se piange ... te mi fate, mi fate morir

Se te mate luci va ... ghe

Se te me te non parto contento Se piage

te mi fate morir Se piange — — — — — te Se piangete mi

fate morir

Non più carè ces-

= sate cessate pene Solo nel vostro tormento nel vostro tor-

= mento Solo man — ca Solo man =

= ca nel vostro nel vostro languir Solo

man — ca, Solo man — ca nel

vostro languir nel vostro languir . . Da Capo .

Da Capo

Sung by Mrs Robinson in Crispus .

Ingrato figlio *Ingrato figlio*

e chi timena nella mia pena a tormentar

mi ingrato figlio a

tormentarmi *ingrato figlio* *e chi timena nella mia*

pena a tormentar *mia tormentarmi a tormentarmi*

Cross Sculp

¹⁶
Sung by Sig.^{ra} Senifini in Crispus.

Viola da Gamba *s.*

s.

Così

Stanco peleggrino che ridarda nel camino aera

fosco, chiuso bosco, mesto siede e attende il di mesto

Siede, Siede Stanco, mesto e Stanco peregrino, mesto e

attende il di

gli par

lenta gli par tar di, l'alba il sole e tien lo

Sguardo che ridardi nel camina aera

fosco, chiuso bosco, mesto Siede attende il di at-

-ten - - - - - de il di mesto

Siede fisco ciel mesto co = si fisco in ciel

mesto - - - - - così mesto così - - - - - così mesto tien lo Sguardo, fisco

in ciel e gli par tar di, l'alba il Sol mesto così mesto co

= si .

S. Da Capo al Segno .

S. Gross Sculp

19
Sung by Sig.^{ra} Senifini in Crispus.

11
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un vizzo un guardo, un riso un si di quella

bocca, Solo mi fa goder,

Solo mi fa goder,

un vizzo un guardo, un riso un si di quella

bocca Solo mi fa goder

mi fa goder un

guardo, mi fa goder un riso, un guardo un riso Solo, un

Si mi fa goder

fa goder, un si mi fa goder

accorso in quel bel viso amore il dardo Scocca e
m'empil di piacer e m'empil di piacer
ascoso amore il dardo, in quel bel viso
Scocca, il dardo ascoso amore, e m'empil di piacer
il dardo ascoso a
more e m'empil di piacer Da Capo

Cross Sculp

London Printed
by W. Woodcock in
the Strand

The
Favourite
SONGS
in the
OPERA
call'd

CRISPUS (*Bononcini*)

London Printed for & sold by I. Walsh Serv.^t to his Majesty at the
Harp & Hoboy in Catherine Street in the Strand: & In.^o & Joseph Hare
at the Viol and Flute in Cornhill near the Royal Exchange



Sung by Sig^r Senefino in^(I) the Opera of Crispus

3
7 7 6 7 7 4 6 7 7 3 3

:S: Pia.

:S:

Dille dille che peno ma dille an =

:S:

= cor che in se = no la fiamma ascondera se non mi bra

For. Pia.

ma se non mi brama dille dille che peno dille dille che pe = no

ma dille ancor che in se = no la fiamma asconde = ra se non mi bra

tr ma;

(2)

For

se non mi bra - - ma

Pia

La voglio e la desi - a ma prezzo e l'a - mor mi = a sol di chi

For. Pia.

m'a - - ma sol di chi m'ama

so = lo e prezzo l'amor mi = o. e prezzo l'amor mi = o

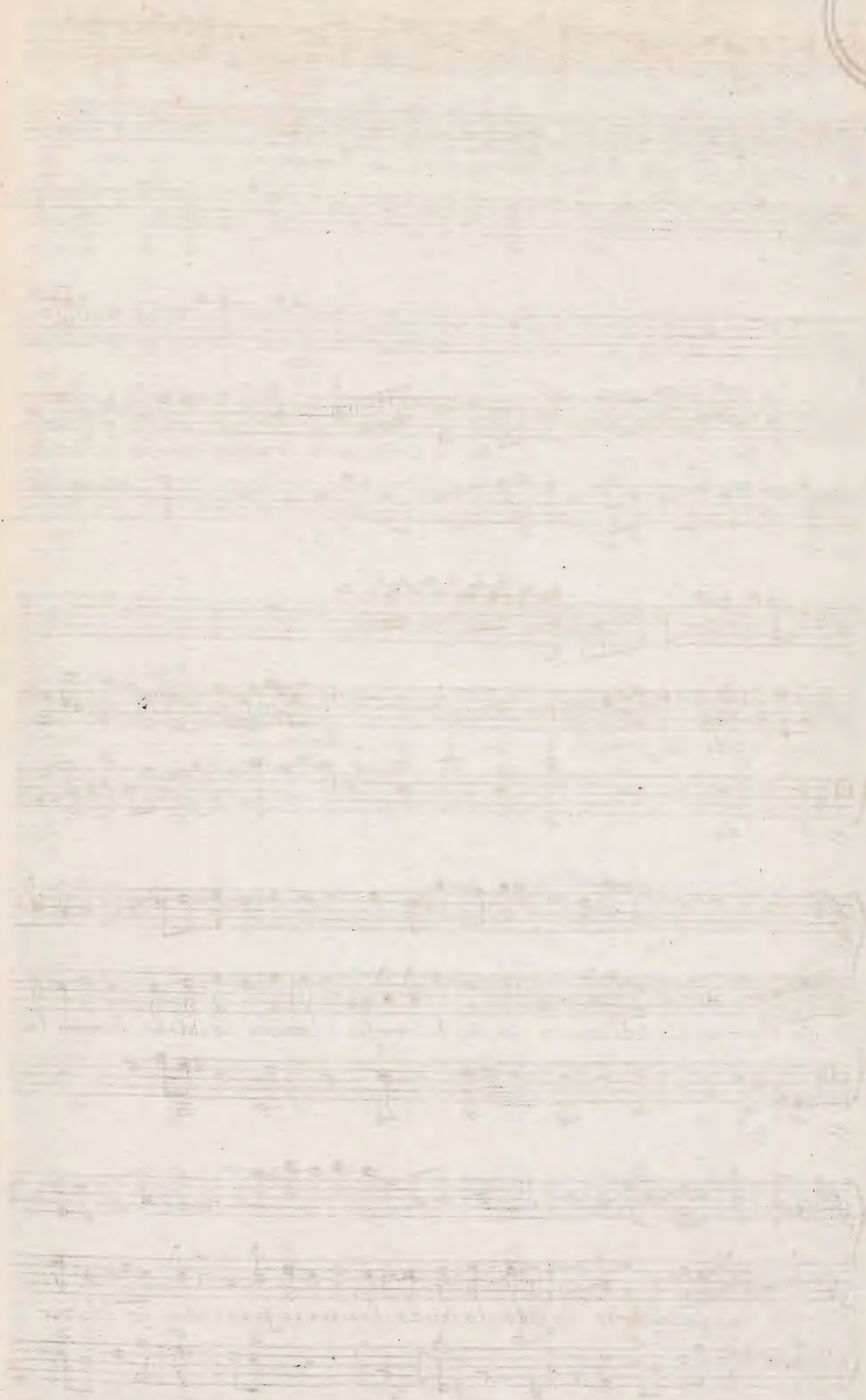
sol di chi m'a - - ma

Da Capo al segno

sol di chi m'a - - ma



[Faint, illegible handwritten text, likely musical notation or a manuscript.]



Sung by Mrs Robinson in Crispus⁽³⁾

Pia. *For.*

Lo voglio lo voglio lo chiede l'amore la fede che serba per te

6 6 4# 7 4 7 4

Pia.

che ser - - - ba che serba per te lo voglio lo voglio lo chiede la

5 6 6 6# 6# 6

For.

- more la fede che serba per te 6 7 6 5 che ser - - - ba che

4 4# 4# 4# 6 6

Pia.

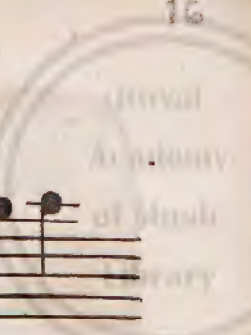
serba per te la fede l'amore lo chiede lo voglio l'amore lo chiede l'amore la

6 5# 6 4# 6 4# 7b 5b

fede che serba per te la fede lo chiede l'amore la fede che ser = ba per

6 5# 7b 5b 6# 6 5#

(4)



For. Pia

te 6 5 7 8 6 5 6

se taci se mieghi sei

For

cruda sei cruda poi prieghi e ingrata con me e ingra

Pia.

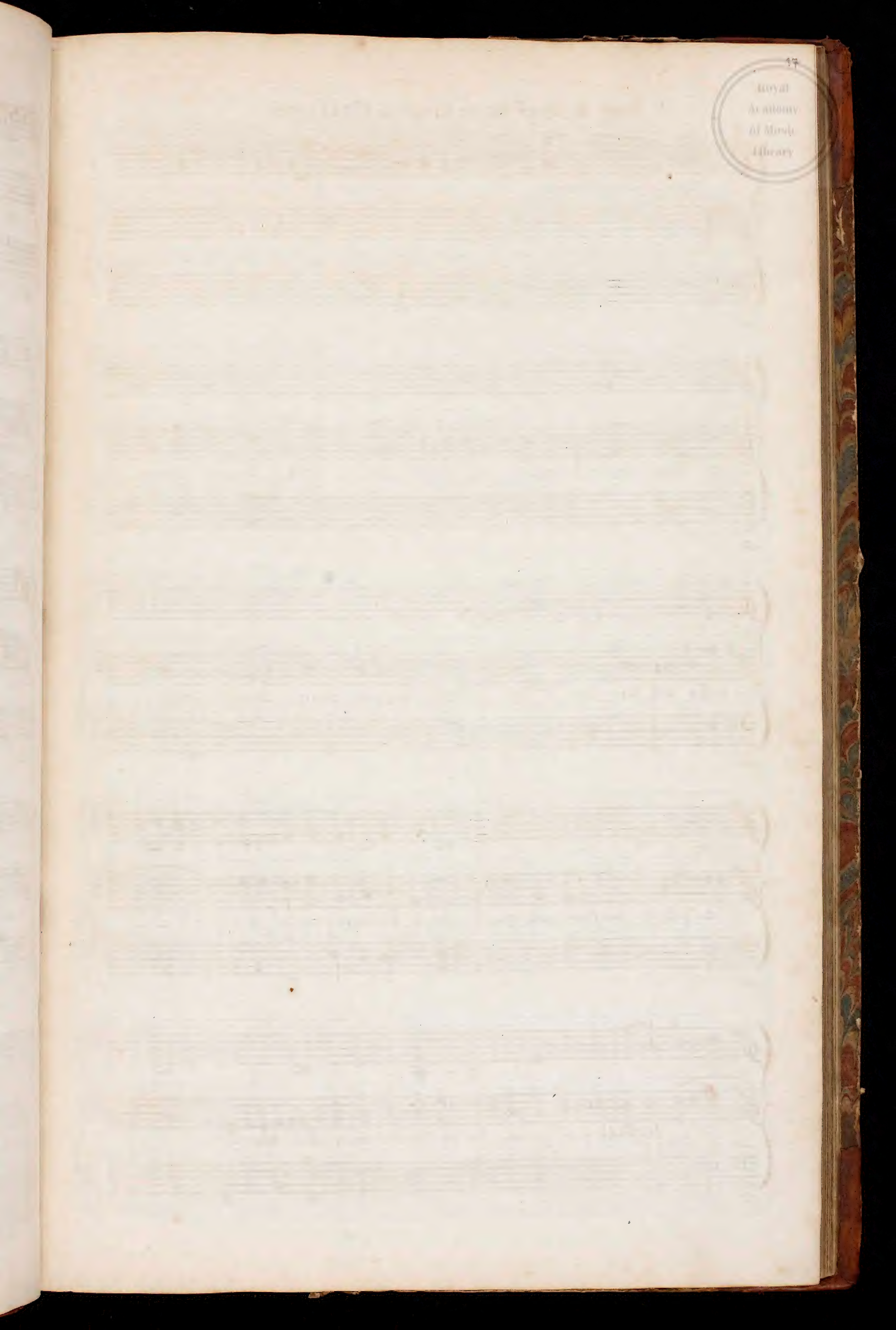
to ingra-to con me sei cruda se taci ingrata se

For. Pia.

miegghi sei cruda fuo prieghi ingrata con me se

Da Capo

miegghi sei cruda ingrata sei taci sei cruda con me con me



Sung by Sig^r Senefino in Crispus

Unifoni con fordine

Seve=de=te=i pensier miei giusti De=i difen=de=te l'inno=

=cenza del mio Cor, difen=de=te giusti De=i seve=

=de=te i pensier miei giusti De=i l'innocenza del mio Cor

diffende=te giusti De=i l'inno=cenza del mio Cor

(6)

First system of musical notation. The vocal line (treble clef) contains a series of eighth and sixteenth notes. The piano accompaniment (bass clef) features a simple harmonic line with some accidentals. A fermata is placed over the final note of the piano part.

Niuno

Second system of musical notation. The vocal line continues with the lyrics: *mo = de e voi fa = ce = te empia frode mi condonna e t'inganna il Ge = ni =*. The piano part includes some numerical figures (6, 5, 4, 3, 2, 1) and a fermata.

Third system of musical notation. The vocal line continues with the lyrics: *= tor empia frode mi con = don = na voi ta =*. The piano part includes a fermata.

Fourth system of musical notation. The vocal line continues with the lyrics: *= ce = te niuno mo = de e t'inganna il Ge = ni = tor e tin =*. The piano part includes a fermata.

Fifth system of musical notation. The vocal line continues with the lyrics: *= ganno il Ge = ni = tor*. The piano part includes a fermata. Below the piano part, the instruction *Da Capo* is written.

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Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

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Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Sung by Mrs Robinson⁽⁷⁾ in Crispus

Tempo giusto

X

Solo la pena mia basta a placar - - - ti a

placarti basta a placar - - - ti Solo la pena mia

basta a placarti solo basta la pena mia so-lo a placar - - -

- - ti basta solo basta a placarti basta solo basta a placarti

(8)

Di piu che brami

l'ascia che t'ami divien tormento l'amor che sento per vendi - car - ti

lascia che t'ami divien tormento l'amor che sento per vendi -

- car - - - - ti divien tormen - to l'amor che

Da Capo
sento per vendicarti



Sung by Sig^r Senefino⁽⁹⁾ in Crispus

Affettuoso

Pia.

Se voi m'abbando = nate io non v'accuso

nò l'abbra amo = rose di me mi lagnero mi lagnero che non vi so pia =


Fer, Pia.

= cer - - - che non vi so piacer di me mi lagne =

= rō che non vi so piacer l'abbra amo = rose se voi m'abbandonate me lagne.

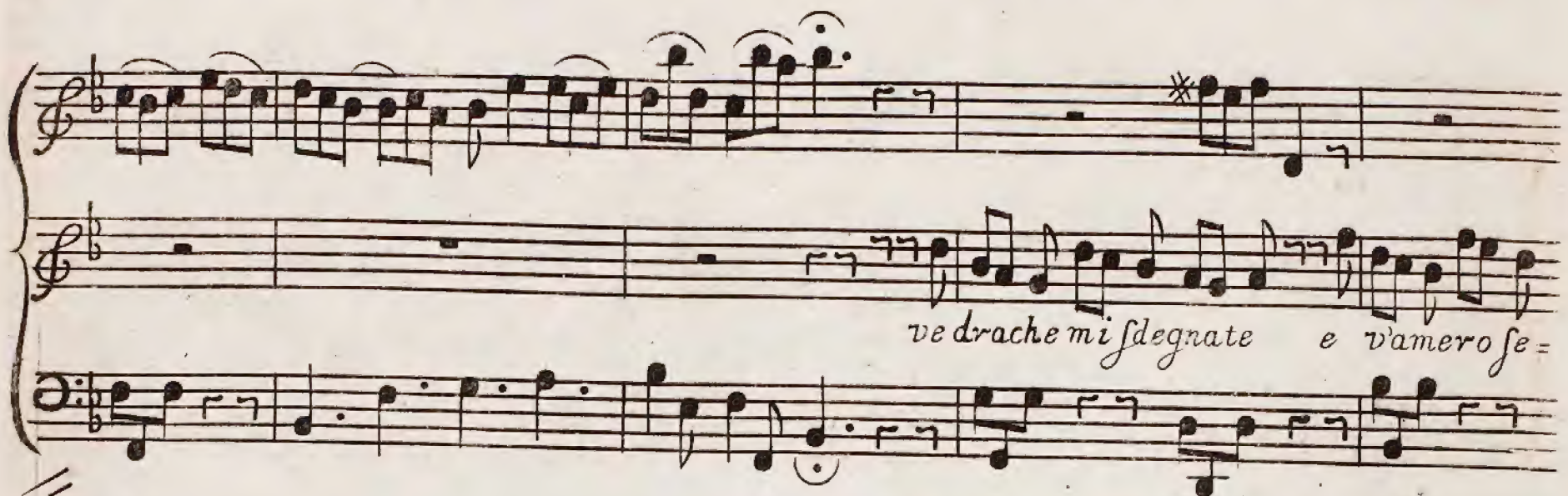
= rō di me che non vi so piacer - - - di

(10)

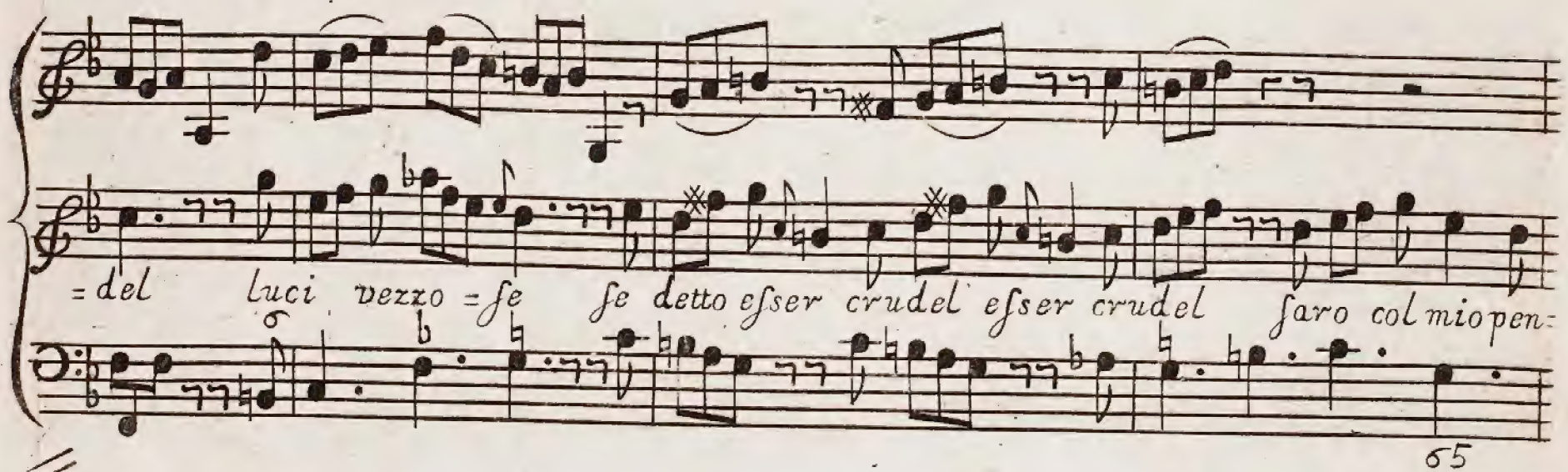


me mi lagnerò mi lagnerò dime che non vi so piacer - che non vi so piacer

For.



vedrache mi sdegnate e v'amero se =



= del luci veggio = se se detto esser crudel esser crudel farò col mio pen-

65



= fier - se debbo esser crudel esser cru =



= del farò col mio pensier 5 farò col mio pensier

Da Capo



Handwritten musical notation on staves, including notes, rests, and clefs, spanning the majority of the page. The notation is written in dark ink and is somewhat faded, suggesting it is an older manuscript. The staves are arranged in a single column, with approximately 15 lines of music visible. The notation includes various note values, rests, and clefs, typical of 18th or 19th-century musical manuscripts.

Sung by Mrs Robinson in Crispus

Pia.

Che bella fedel ta mai non vi punga il sen col

For. Pia.

freddo suo volen la cruda gelo si = a ge = lo si = a che bella fedel

ta mai non vi punga il sen col freddo suo volen la cruda gelo = si = a la

cruda ge = lo si = a mai non vi punga il sen non mai col suo volen no

For.

no la ge = lo si = a non mai la ge - - lo si - a

(12)

Handwritten musical score for a piece titled "Lie = ". The score is written on three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat). The music features various note values, including eighth and sixteenth notes, and rests. The bottom staff includes fingerings (6, 5, 7) and a final measure with a fermata. The title "Lie =" is written at the end of the bottom staff.

Handwritten musical score for "L'Amor non fa il saggio" by Giovanni Battista Pergolesi. The score is for three voices: Soprano, Alto, and Bass. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are in Italian. The Soprano part starts with "Pia." and the Alto part starts with "to di tuo beltà". The Bass part starts with "tà paga del suo amor". The lyrics continue: "godete amanti cor folle chi piu de =". The score is written on three staves with various musical notations including notes, rests, and accidentals.

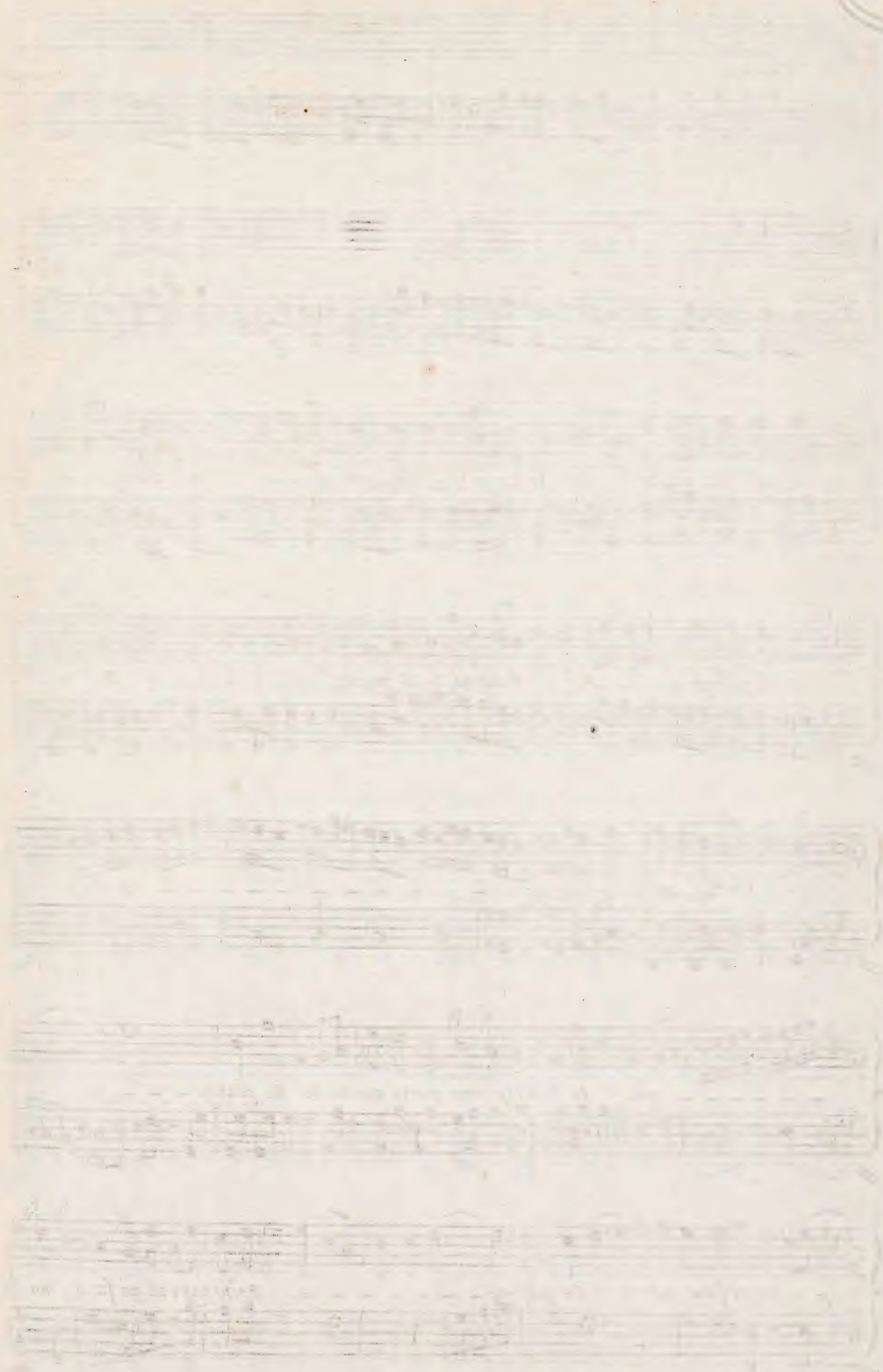
For. Pia.

si-a godete amanti cor lieto di tuo belta ta paga del suo a =

Handwritten musical score for three parts (Soprano, Alto, Bass) from the opera *L'Amant et le Duc* by Jean-Baptiste Lully. The score is written on three staves. The lyrics are: "= mor amanti amanti cor folle folle folle chi piu desi =". The music is in G major (one sharp) and 3/4 time. The Soprano part features a melodic line with many slurs and ties. The Alto part has a similar melodic line. The Bass part is more rhythmic, with many rests and a steady pulse. The handwriting is in ink on aged paper.

[illegible]





(13)
Sung by Sig.^r Senefino in Crispus



Vivace

The first system of music consists of a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature (C). It contains a few notes and rests. The bass staff contains a more active melody with many eighth and sixteenth notes, some marked with asterisks.

Vaghe luci ch'il

The second system continues the musical notation. The treble staff has a few notes and rests. The bass staff continues the active melody from the first system.

cor mi be-a-te se temete non parto conten-to se piange-te

The third system of music. The treble staff has a few notes and rests. The bass staff continues the active melody. The lyrics "cor mi be-a-te se temete non parto conten-to se piange-te" are written below the treble staff.

se piange - - - te mi fate mi fate morir se te -

The fourth system of music. The treble staff has a few notes and rests. The bass staff continues the active melody. The lyrics "se piange - - - te mi fate mi fate morir se te -" are written below the treble staff.

mete luci va -

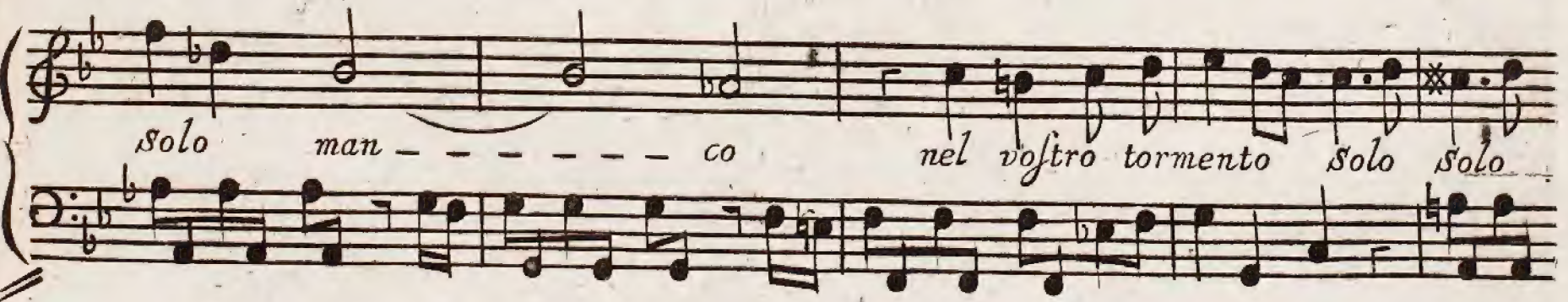
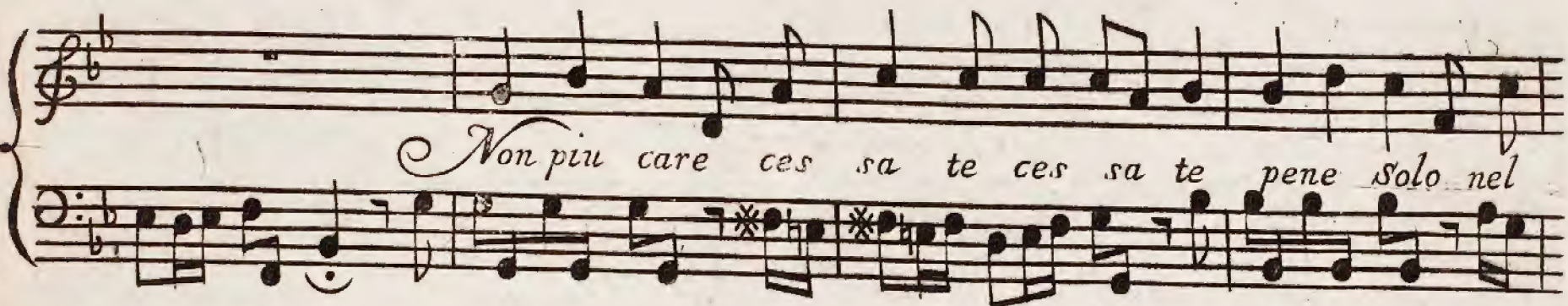
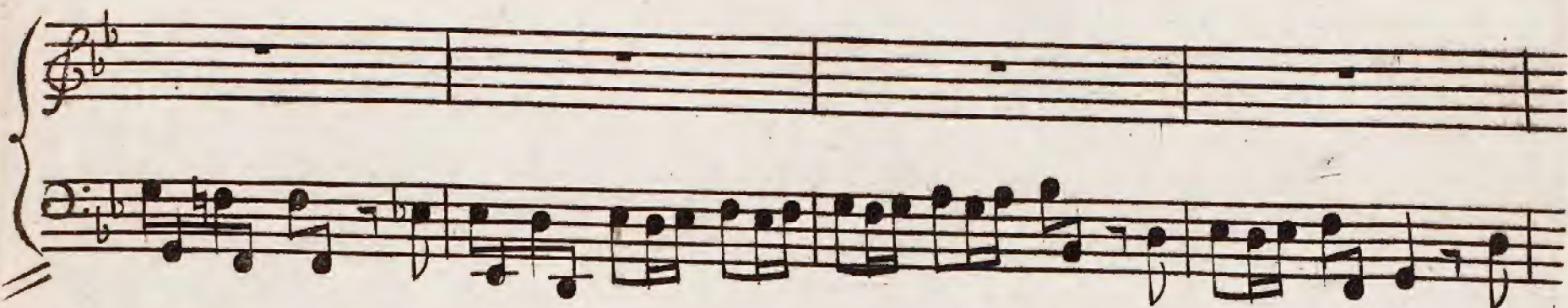
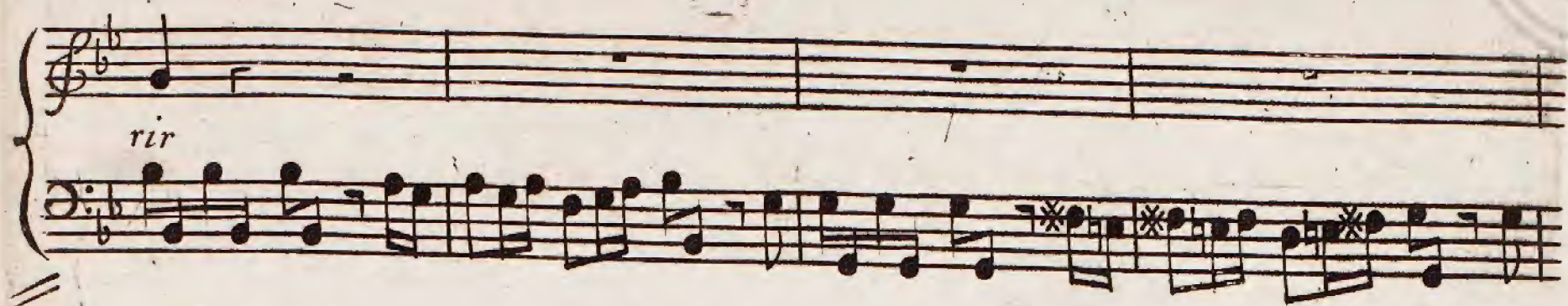
The fifth system of music. The treble staff has a few notes and rests. The bass staff continues the active melody. The lyrics "mete luci va -" are written below the treble staff.

ghe se temete non parto contento se piange - - -

The sixth system of music. The treble staff has a few notes and rests. The bass staff continues the active melody. The lyrics "ghe se temete non parto contento se piange - - -" are written below the treble staff.

te mi fate morir se piange - - - te se piangete mi fate mo-

The seventh system of music. The treble staff has a few notes and rests. The bass staff continues the active melody. The lyrics "te mi fate morir se piange - - - te se piangete mi fate mo-" are written below the treble staff.





(15)
Sung by Mrs Robinson in Crispus

Pia *For*

Ingrato ingrato Figlio *ingra-to ingrato Figlio*

Pia.

e che ti mena nella mia pena a tormentar

For.

mi ingrato ingrato Figlio a tormentarmi

Pia.

ingra-to ingrato Figlio *e che di mena nella mia pena a tormentar*

mi ingrato ingrato Figlio a tormentar =

Royal Academy of Music

For.

= mi a tor = mentarmi

Pia.

Se son se son crude = le per te perte la sono ti guida al

trono e al mio periglio tu prendi l'ar - - - mi per te per te crude = le per

te per te lo sono e al mio periglio tu prendi l'ar - - - mi tu prendi l'ar.

For.

Da Capo

= mi Ingra =



(17)
Sung by Sig.^r Senefino in Crispus

Cosi

stanco pele = grino che ri = darda nel ca = mino, aera

fosco chiuso bosco mesto fiede e attende il di

mesto fiede fiede stanco mesto e stanco pele = grino che ri =

= darda nel ca = mino aera fosco chiuso bosco

mesto fiede at = tende il di, at = ten

de il di mesto fiede mesto

fiede e attende il di attende il di

Gli par lenta

gli par tardo l'alba il sole e tien lo sguardo fisco Ciel

mesto co = si - - fisco in Ciel mesto co = si mesto cosi cosi

mesto tien lo sguardo fisco in Cielo e gli par tardo l'alba il sol mes =

= to cosi mesto cosi

Da Capo al segno :S:



Sung by Sig^r Senefino⁽¹⁹⁾ in Crispus

Col Basso

Vivace

Un vezzo un

guardo un riso un sol di quella bocca sola mi fa goder

Violin Uni with long

solo mi fa goder un vezzo un

guardo un riso un si di quella pace solo mi fa goder mi

fa goder un guardo mi fa goder un riso un guardo un riso solo un

si mi fa goder un guardo un riso solo un

4 56 4+ 6 4 6 5

5 6 6 6 6 6

(20)

For.

si mi fa goder mi fa goder

Pia.

accorso in quel bel viso a =

= more il dardo scocca e memie di piacer e memie di piacer

Col Basso

Vio: Unis:

ascose amore il

dardo in quel bel viso scocca il dardo ascosa amore e memie di pia =

DC

= cer

il dardo ascosa amore e memie di piacer



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CALPHURNIA

London Printed for and sold by I. Walsh. Servant to his Majesty at y^e
Harp and Hoboy in Catherine street in the Strand and In.^o Joseph Hare
at the Viol and Flute in Cornhill near the Royal Exchange

Since

Handwritten musical notation on two staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains a few notes, including a half note and a quarter note. The bottom staff has a bass clef and a key signature of one flat. It contains a few notes, including a half note and a quarter note. The handwriting is somewhat faded and the paper is aged.

Soprano

Soprano

Suono

Sung by Sig^{ra} Cuzzoni in California

34

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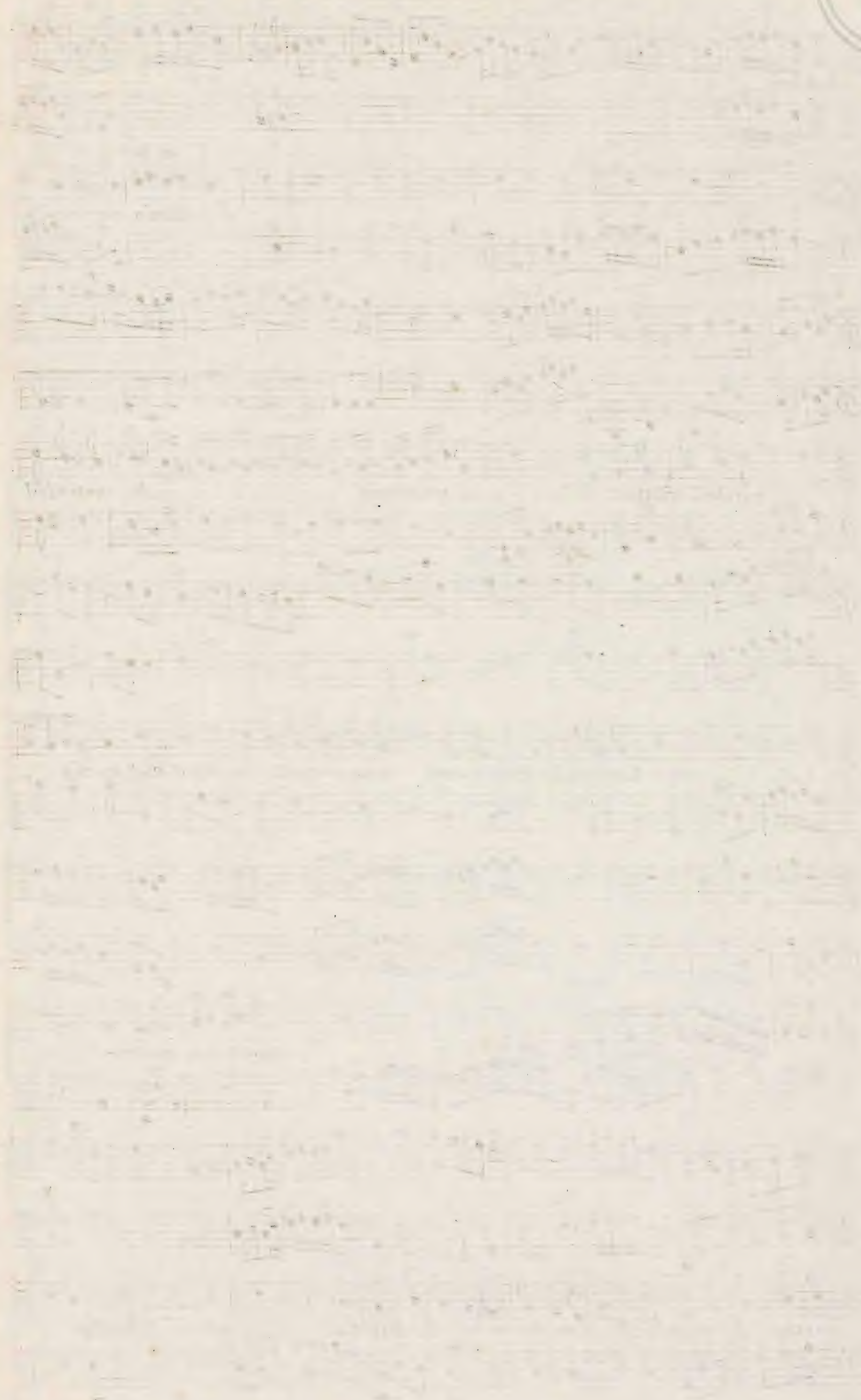
Largo

Se a lui da forza il fato sprezzai mio Cor pia
gata tutte le pene ancora d'amor ch'è cie
tutte le pene ancora d'amor ch'è cie
d'amor ch'è cie *Rit.*
Non spargero que
rele all'aura mai fassiai venti ne uedrai miei Lamenti il
suono il suono e L'eco ne uedrai de miei La-menti il
suono e L'eco
co il suono e L'eco e L'eco
co

Da Capo



[Faint, illegible handwritten text and musical notation across the page]



Sung by Sign^r Senefino in Calfurnia

Andante

Son nato a sospirar

perche L'affetto in petto a me conten de contende il Ciel

perche L'affetto L'affetto in petto ame contende contende il Ciel conten

de contende il Ciel

Son nato a sospirar

perche L'affetto in petto ame contende contende il Ciel perche L'affetto

7 #

L'affetto in petto ame contende contendeil Ciel conten
 deil Ciel
 Non deggio piu sperar se'gia' La calma al
 alma mi toglie amor crudel amor crudel
 si'gia' la calma al ma mi toglie amor crudel amor crudel
 Da Capo



Handwritten musical score on a single page, featuring multiple staves of music. The notation includes notes, rests, and bar lines, typical of 18th or 19th-century manuscript notation. The ink is dark and the paper shows signs of age and wear. The score is written in a cursive hand, with some legible text interspersed between the staves. The page is numbered "1" in the top left corner.

(4)
Sung by Sign^{ra} Durastanti in California

Tempo giusto

Un ombra di

pace si mostraal mio cor affanno che piace mi viene a bear mi viene a bear

Un ombra di pace si

mostraal mio cor affanno che piace mi viene a bear

tr

Mi par che si

#

(5)

cangi in gioia il dolor in gioia il dolor e dica tu piangi ma diui spe - -
rar - - di ca tu piangi ma deui sperar ma deui spe - -
un Dal segno

Vio 2^d
Viola

For the Flute

Tempo giusto
sym.
tr
voice
sym.
vo
Dal segno



[Faint handwritten musical notation on staves, including notes, rests, and clefs, spanning the majority of the page.]

Sung by M^{rs} Robinson in CaliforniaRoyal
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Handwritten musical score for a song, featuring vocal and piano parts. The score is written in G major (one sharp) and common time (C). The lyrics are in Italian. The piano part includes fingerings (6, #4, 2, 6, 7) and a key signature change to D major (two sharps) in the final system.

Render voglio ogn'vno amante e poi far' che peni ogn' o-ra

e poi far' che peni ogn' ora *Render voglio ogn'vno a*

man - - - - - te e poi far' che peni ogn' o-ra che peni ogn' o-

ra e poi far' che peni ogn' o-ra e poi far' che peni ogn' o-

ra

(7)

Vuo' mos-

- tar gratoil Sembante # per piagar gratoil sembante per piagar che

non m'adora vuo mostrar gratoil Sembian.

--- te per pi-gar piagar chi non m'adora piagar piagar chi non m'adora

For the Flute

Da Capo

Syn So

Sy So

DC



[Faint, illegible handwritten text, likely musical notation or a letter, covering the majority of the page.]

Sung by Sig^a (8) Cuzzoni in California

Lento.

tr

Misera che fato lagnasi questo cor mentre non

puo' soffrir mentre non puo' soffrir il suo dolor non puo' soffrir il

suo dolor misera lagnasi mentre non puo' soffrir il suo dolor

mentre non puo' soffrir il suo dolor mentre non

puo' soffrir non puo' soffrir il suo dolor

tr

(9)

[illegible]

for the Flute

A handwritten musical score on aged paper, featuring six staves. The top staff is for the flute, marked 'Lento.' and 'sym'. The second staff is for the symphony, marked 'voice' and 'sy'. The third staff is for the voice, marked 'tr' and 'vo'. The fourth staff is for the flute, marked 'sy' and 'vo'. The fifth staff is for the symphony, marked 'symp.' and 'again'. The sixth staff is for the flute, marked 'tr'. The score includes various musical notations such as notes, rests, trills, and dynamic markings. The paper shows signs of age, including discoloration and some wear.

Lento.

sym

voice

sy

vo

sy

vo

symp.

again

vo

tr

D C



Handwritten musical score on a single page, featuring approximately 15 staves of music. The notation is in ink and includes various musical symbols such as notes, rests, and bar lines. The handwriting is somewhat faded and the paper shows signs of age, including discoloration and some staining. The score appears to be a single melodic line, possibly for a vocal or instrumental part.

Continuation of the handwritten musical score from the adjacent page. The notation is in ink and includes various musical symbols such as notes, rests, and bar lines. The handwriting is somewhat faded and the paper shows signs of age, including discoloration and some staining. The score appears to be a single melodic line, possibly for a vocal or instrumental part. The text "o Dio" is visible on one of the staves.

43
Sung by Sig.^{ra} Cuzzoni in Calphurnia

Andante

No' oh' Dio oh' Dio che mai farò deh' cor mio cor mio non mi lasciar

deh' cor mio deh' cor mio no' no' non mi lasciar

o Dio che mai farò deh' cor mio non mi lasciar non mi lasciar

Se la madre a scolte: rò deggio i

numi abbandonar deggio i numi ab-bando-

Da Capo

nar i numi i numi abban: donar abban: donar No' oh' Da Capo



Handwritten musical score on aged paper, featuring multiple staves with notes and clefs. The handwriting is in ink and appears to be from the 18th or 19th century. The paper shows signs of wear, including discoloration and faint smudges.

The musical score is written on approximately 18 staves. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and bar lines. The handwriting is elegant and characteristic of the period. The paper is aged and shows some staining, particularly towards the bottom and right edges.

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Sung by Sign^{ra} Cuzzoni in California

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Academy

Con Spirito

Si si ch'io vuo' Lasciar L'affetto Lusighier e prima abbandonar

chi m'innamora

Si si ch'io vuo' Lasciar Laf-

fetto Lusighier e prima abbandonar chi m'innamora

chi m'innamo - ra e prima abbandonar

(12)

chi m'innamora chi m'innamora

Se grande un petto hail cor non sa poi sospirar seil

ciel lo priua ancor ben c'ha dora Se grande un petto hail

cor non sa poi sospirar seil ciel lo priua ancor del ben c'ha do - - ra non sa poi sospirar seil

ciel lo priua ancor del ben chea do - - ra Da Capo



Handwritten musical score on a single page, featuring approximately 20 staves of music. The notation is in ink and includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows signs of wear, including discoloration and faint smudges. The left edge of the page shows the binding of the book, and the right edge is slightly irregular.

(13)
Sung by Sign^r Senefino in California

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Vivace

Non sò Lasciar quel volto che puo l'alma beare e il sèn puo' Consolar

puo' consolar si uaga e

tr
sua belta'

si uaga e sua belta'

non sò lasciar quel volto che puo' l'alma be

ar e' il sèn puo' consolar

For

puo' consolar si vaga e sua beltà puo' consolar

tr
si vagae sua beltà

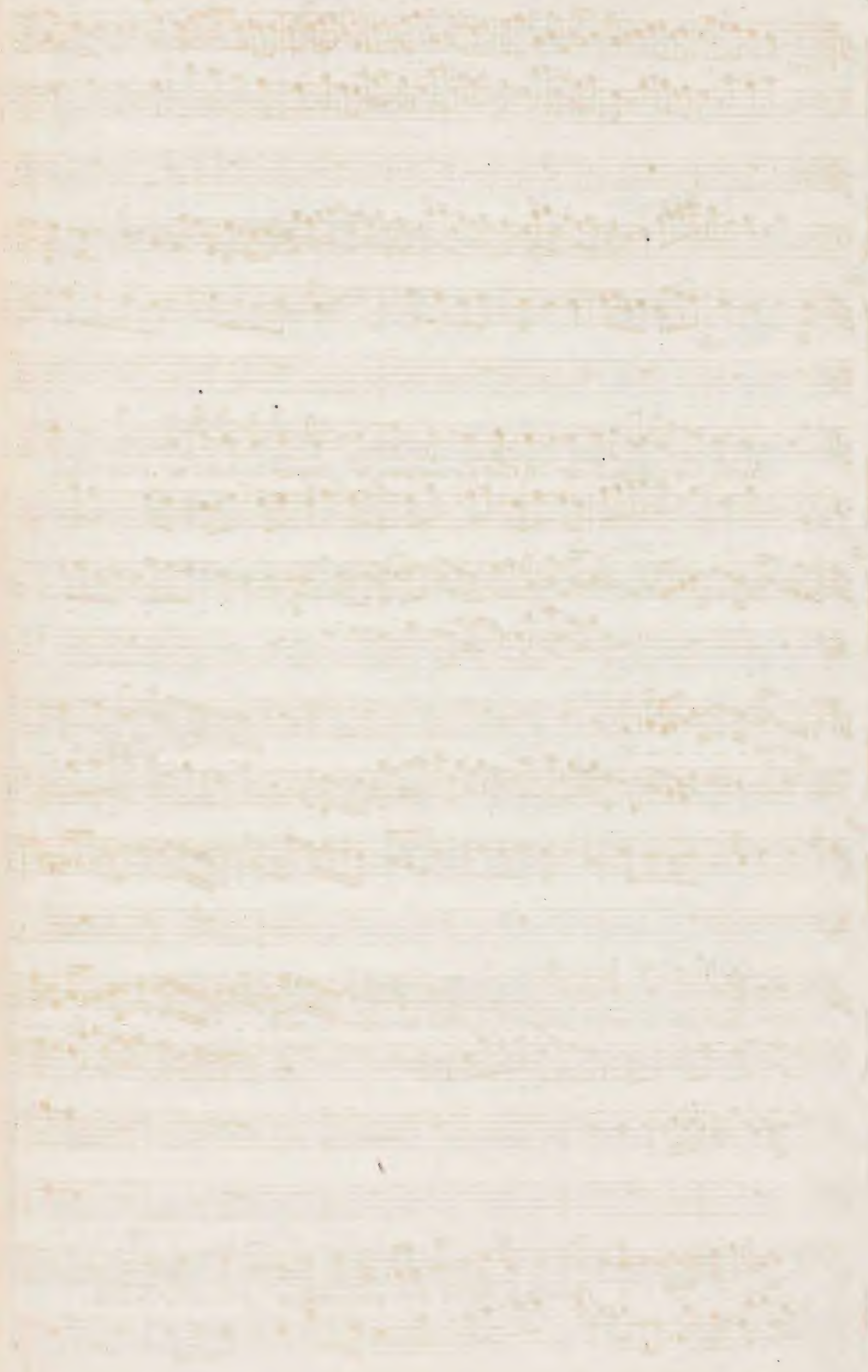
tr

E uoi piu grate aurette velocie placi dette uolate al caro bene placate le sue pene

f' ancor penando f'ta placate le sue pene f' ancor penando f'ta

f' ancor penando f'ta Da Capo





(15)
Sung by Sign^{ra} Durastanti in California

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Vivace

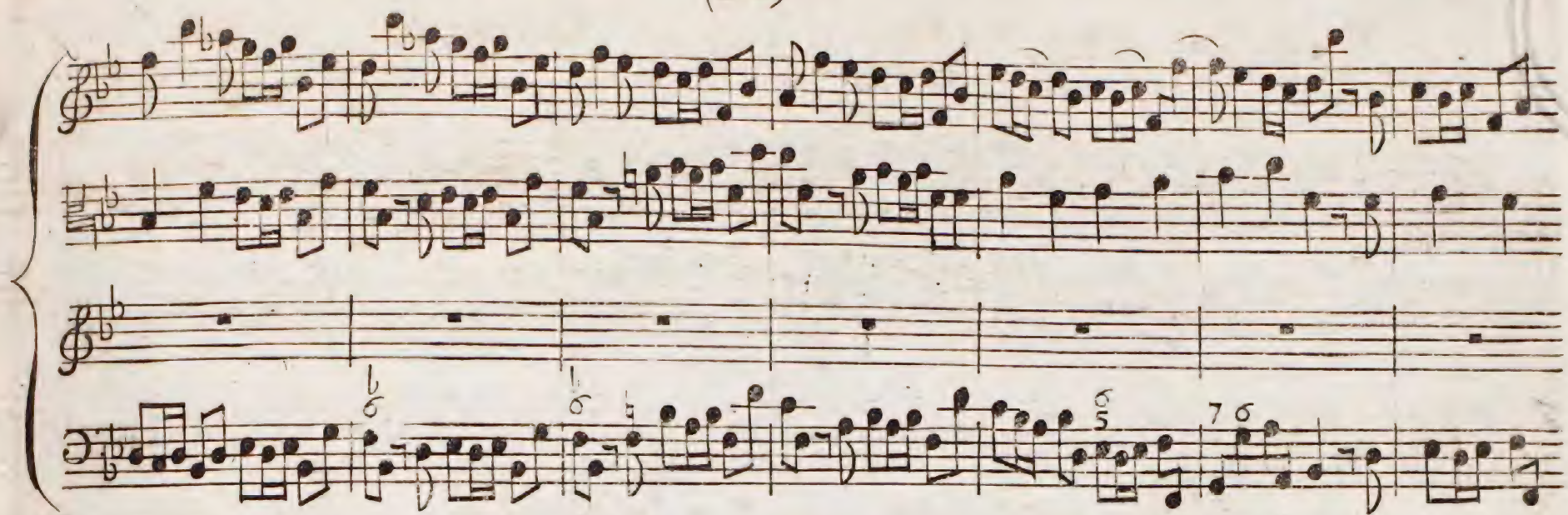
Oboe solo

Serba fede e serba amor il Ciel già mai non sa sdegnar la fedeltà d'un alma

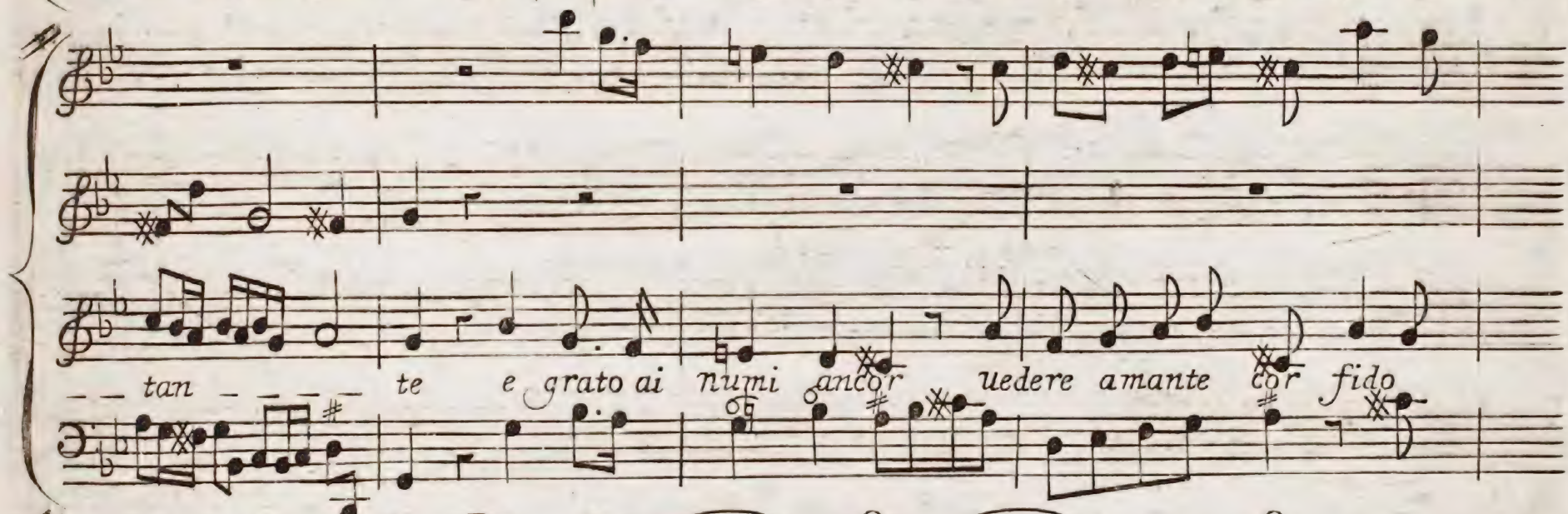
aman te Serba fede e serba a

mor il ciel più mai non sa sdegnar la fedeltà d'un alma a man


te sdegnar la fedeltà d'un alma amante d'un alma amante



E grato ai numi ancor uedere amante cor fido fido e cos



tan te e grato ai numi ancor uedere amante cor fido



fido e costan te ueder amante cor fido e costan



te fido e costan te Da Capo



(17)
Sung by Sign^{ra} Cuzzoni in California

Ande, e con spirito

Se perdoil caro ben ch'è gioia del mio sen non bramo piu inamar

piu in amar tormento all'al-ma

Se perdoil caro ben ch'è gioia del mio

sen non bramo piu inamar

ma non bramo piu in amar tormento all'al

ma tormento all'al ma

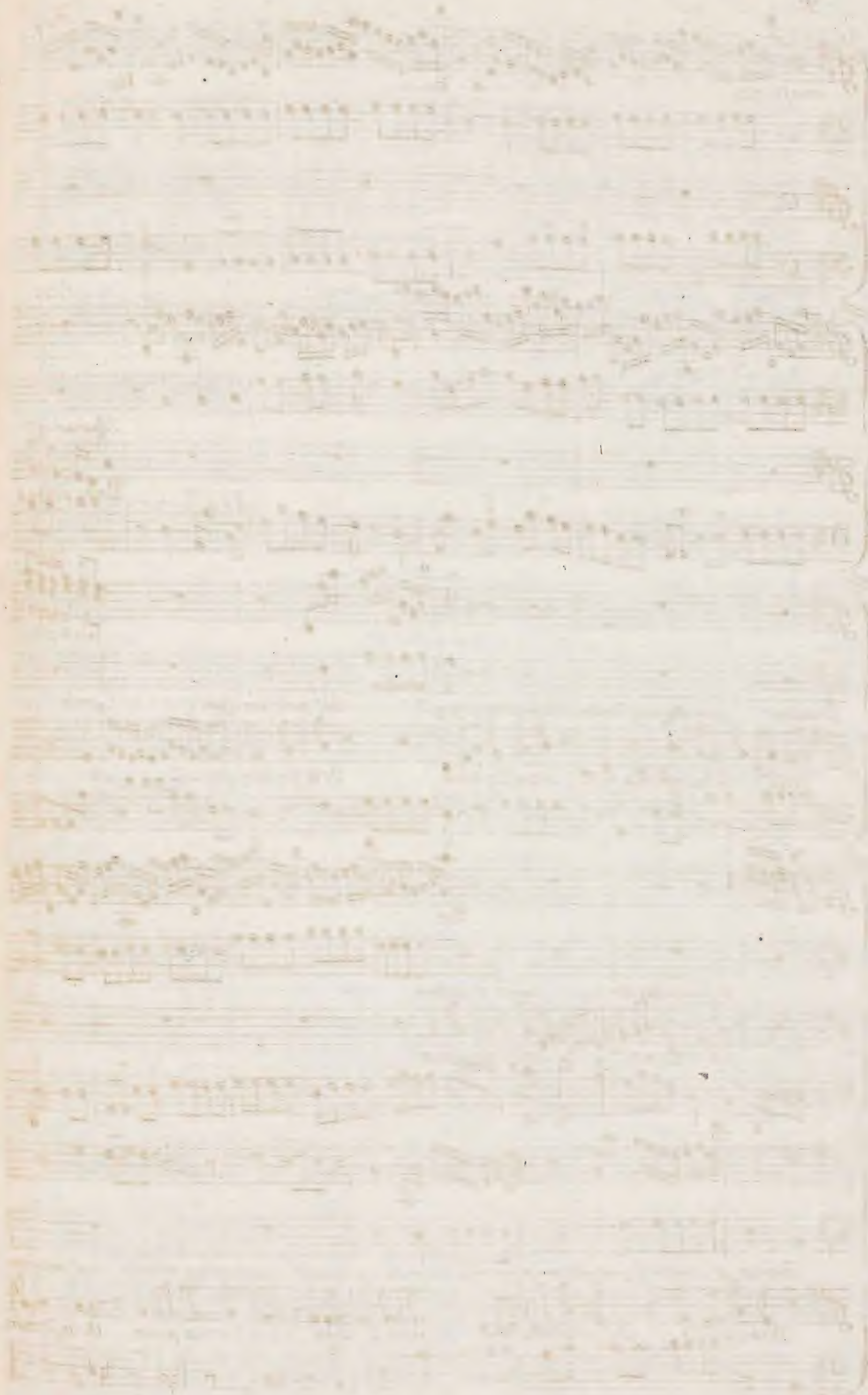
Non u'e' maggior dolor che uiuer senza

mor e s'io dia ancor nel mar L'intera cal

ma e s'io dia ancor nel mar

L'intera cal ma Da Capo





Sung by Sign^r Senefino in California

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Conspirito Pia. For.

Fairest of
Pensa pensao

vion 2do

Creatures your charming features cause all my anguish and make me Languish
bella ch'hai nel tuo viso tutto l'assetto ch'io sento in petto - to

For.

O, think what torments I endure
e che tormenti - to di non amar

Fairest of Creatures your charming features cause all my anguish cause all my anguish and makes me
Pensa o bella ch'hai nel tuo viso tutto l'assetto ch'io sento in petto ch'io sento

(20)

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Languish O think what torments I endure *O think what torments I endure*
petto e che tormento di non amar *e che tormento di non amar*

Pity me my only my only Treasure since my life is at thy pleasure you alone can Kill or cure
pensa pensa poi che non ho vita *Se da te luce gradita tento il passo allontanar*

Pity me my only Treasure since my life is at thy pleasure
Se da te luce gradita tento il passo allontanar

sure you alone can kill or cure.
tento il passo allontanar

Da Capo



The
favourite
SONGS
in the
OPERA
call'd
MUZIO
SCÆVOLA

Handel

London Printed for & sold by I. Wallis Serv.^t to his Majesty at the
Harp & Hoboy in Catherine Street in the Strand: & In.^o & Joseph Hare
at the Viol.^{and} Flute in Cornhill near the Royal Exchange



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(I)
Overture in the Opera of Muzio Scævola

The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The notation includes various note values, rests, and accidentals. Fingering numbers (6, 7, 4, 3) are present above some notes in the bass staves.

The second system of musical notation consists of four staves, continuing the piece from the first system. It features similar notation with treble and bass clefs, two flats, and common time. Fingering numbers (7, 4, 3, 5, 4, 3, 9, 8, 7, 6) are visible above notes in the bass staves.

The third system of musical notation consists of four staves. The notation continues with treble and bass clefs, two flats, and common time. Fingering numbers (7, 4, 5, 6) are visible above notes in the bass staves.

The fourth system of musical notation consists of four staves. The notation continues with treble and bass clefs, two flats, and common time. Trills are indicated by 'tr' above notes in the top two staves. Fingering numbers (6, 5, 7, 4, #) are visible above notes in the bass staves.





Presto

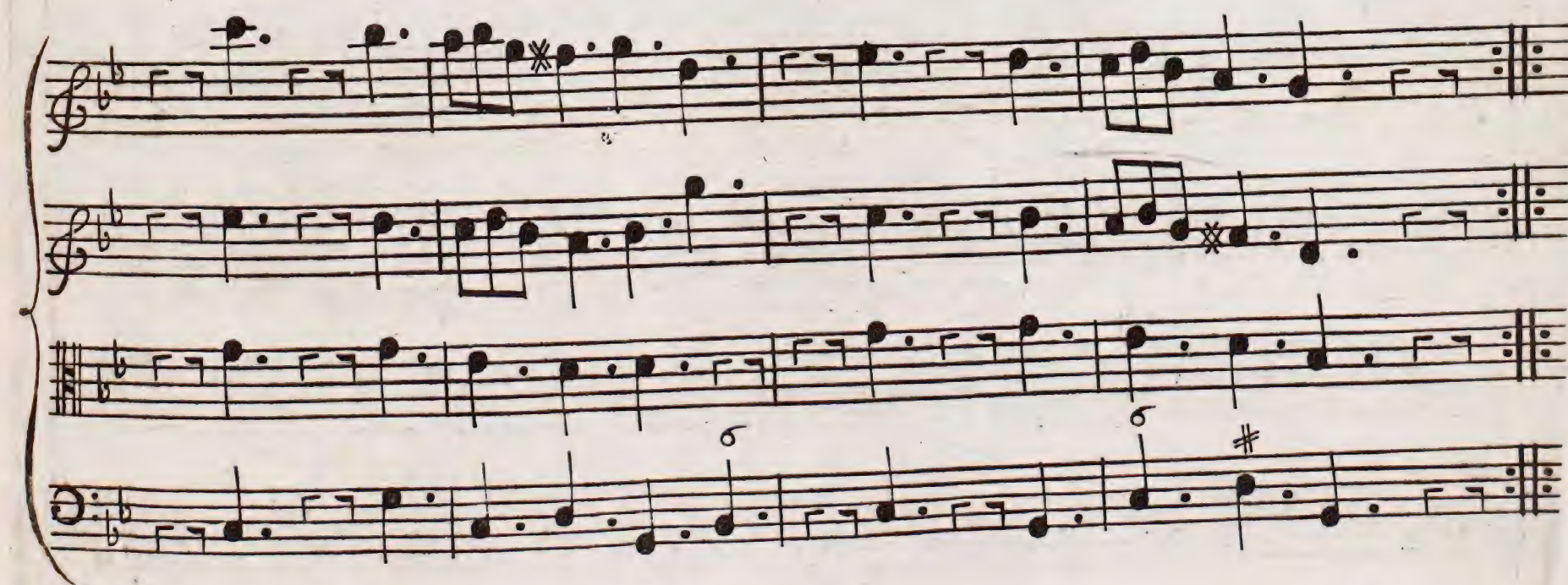
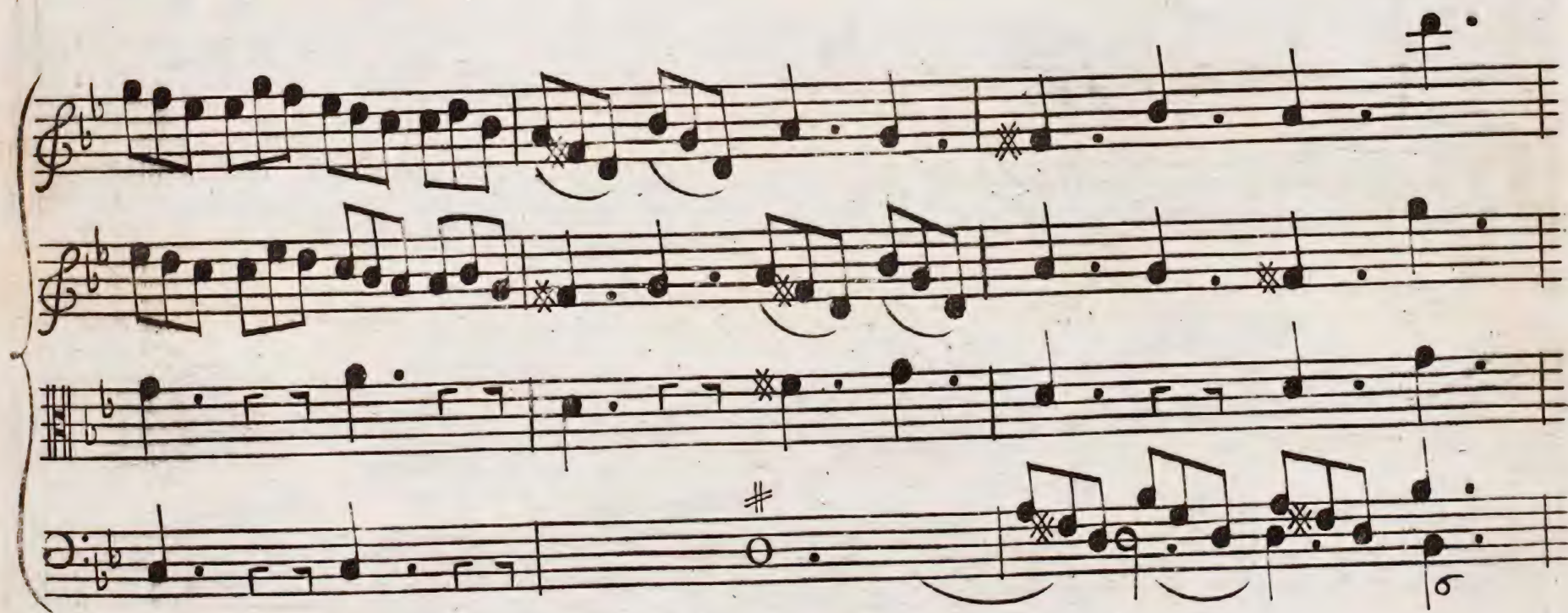
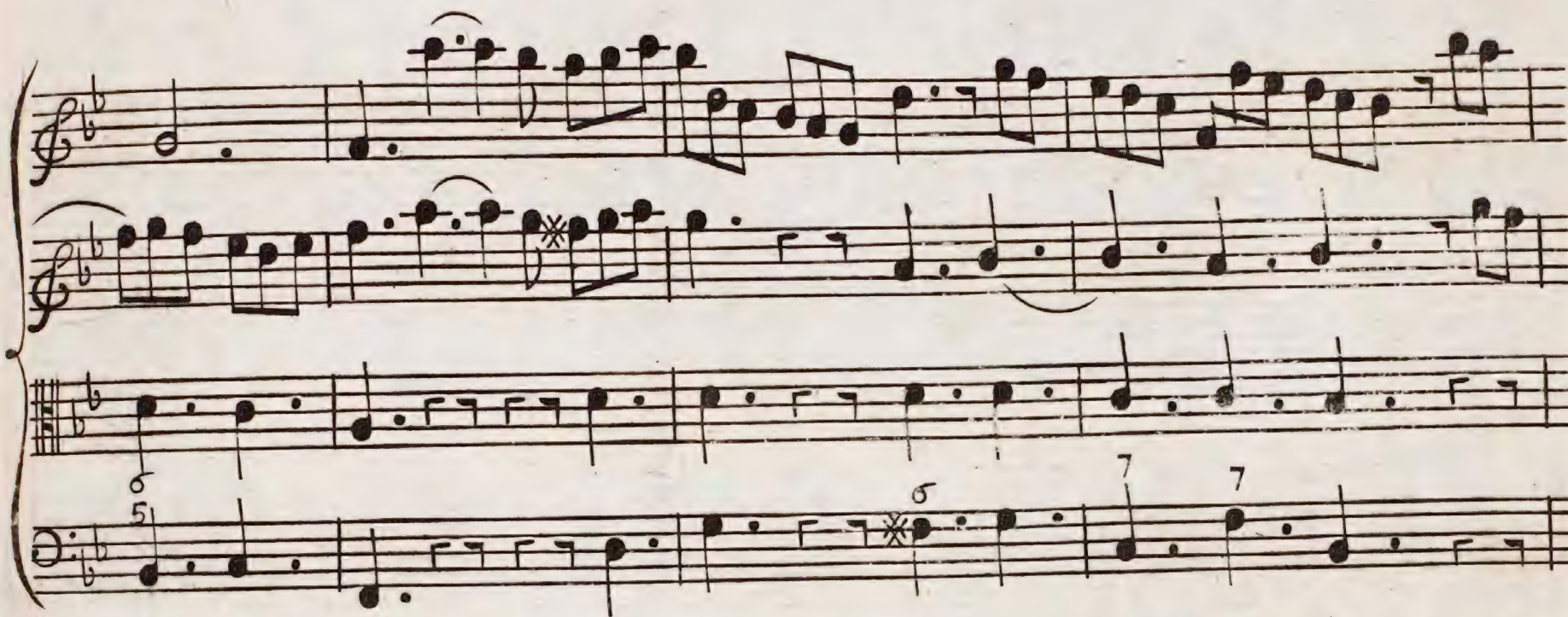
The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The music features a complex, fast-paced melody with many sixteenth and thirty-second notes. There are some accidentals, including a sharp sign on a note in the third staff.

The second system of musical notation continues the piece. It features similar fast-paced melodic lines with many sixteenth and thirty-second notes. There are some accidentals, including a sharp sign on a note in the third staff. The bottom staff has some fingerings indicated by numbers 7, 4, 3, 4, 4, 5, 5, 7.

The third system of musical notation continues the piece. It features similar fast-paced melodic lines with many sixteenth and thirty-second notes. There are some accidentals, including a sharp sign on a note in the third staff. The bottom staff has some fingerings indicated by numbers 5, 5.

The fourth system of musical notation continues the piece. It features similar fast-paced melodic lines with many sixteenth and thirty-second notes. There are some accidentals, including a sharp sign on a note in the third staff. The bottom staff has some fingerings indicated by numbers 5, 5, 5, 5.

(3)





(4)

Adagio e Staccato

Handwritten musical score for the first system, labeled "Adagio e Staccato". It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The notation includes various note values, rests, and accidentals. There are some markings above the bass staff, including a sharp sign and the number 715.

Minuet

Handwritten musical score for the second system, labeled "Minuet". It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The time signature is 3/8. The notation includes various note values, rests, and accidentals. There are some markings above the bass staff, including a sharp sign and the number 42.

Handwritten musical score for the third system of the "Minuet". It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The time signature is 3/8. The notation includes various note values, rests, and accidentals. There are some markings above the bass staff, including a sharp sign and the number 42.

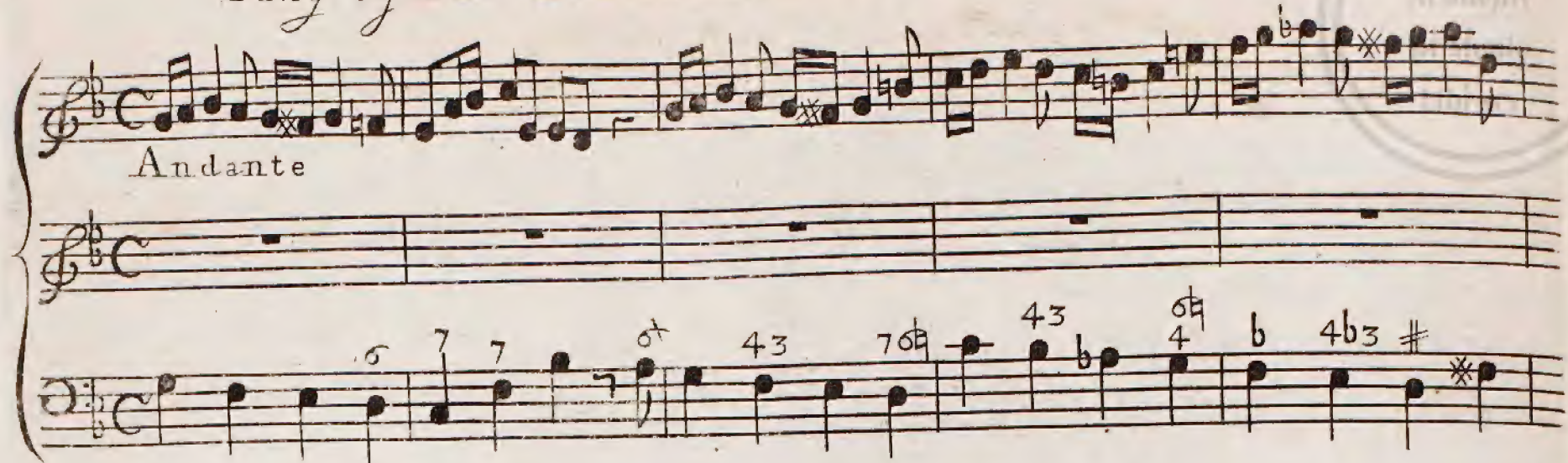
Handwritten musical score for the fourth system of the "Minuet". It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The time signature is 3/8. The notation includes various note values, rests, and accidentals. There are some markings above the bass staff, including a sharp sign and the number 5.

Handwritten musical score for the fifth system of the "Minuet". It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The time signature is 3/8. The notation includes various note values, rests, and accidentals. There are some markings above the bass staff, including a sharp sign and the number 5.

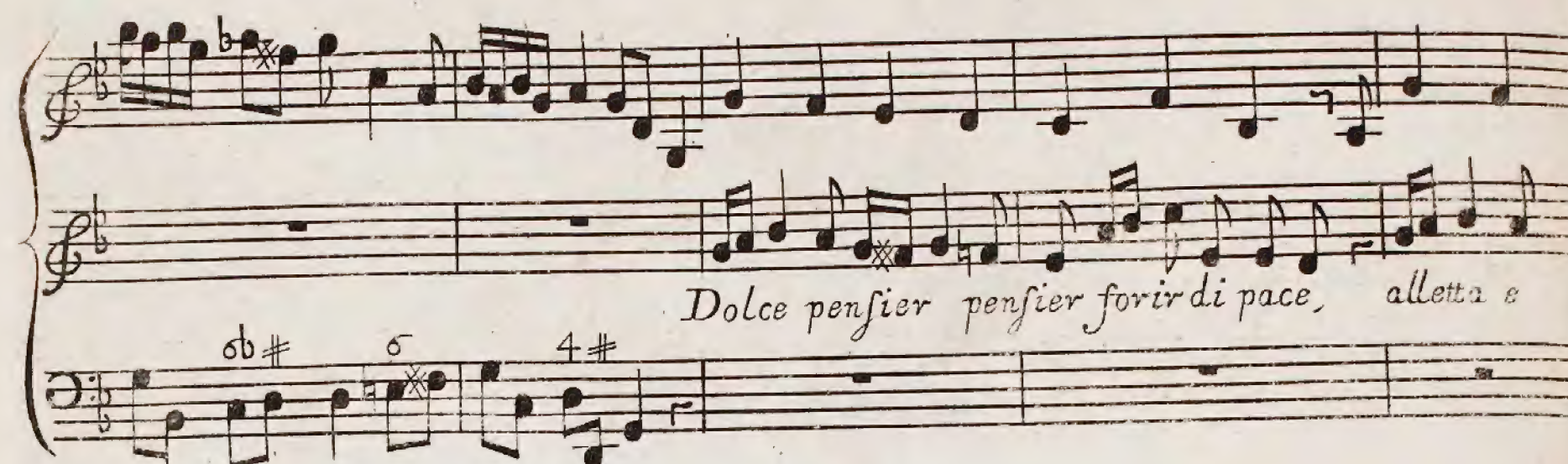


Sung by Mrs Robinson ⁽⁵⁾ in Muzio Scævola

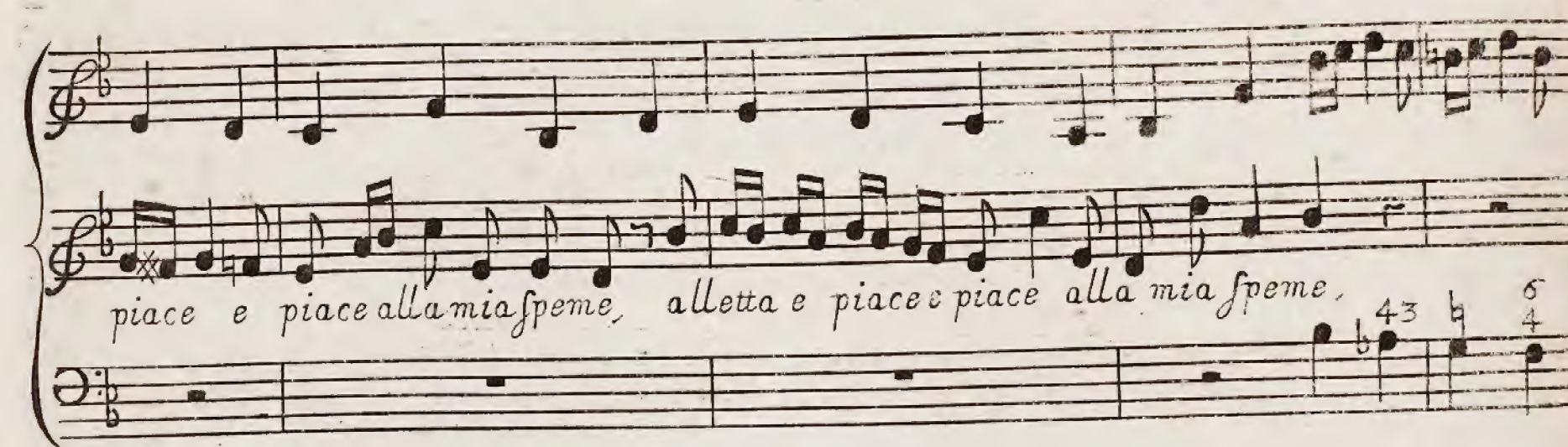
Andante



Dolce pensier pensier forir di pace, alletta e



piace e piace alla mia speme, alletta e piace e piace alla mia speme,



forir di pace alletta alla mia speme piace dolce pensier,




dolce pensier, al-letta e piace piace alla mia speme, alletta e piace al-la mia spe-

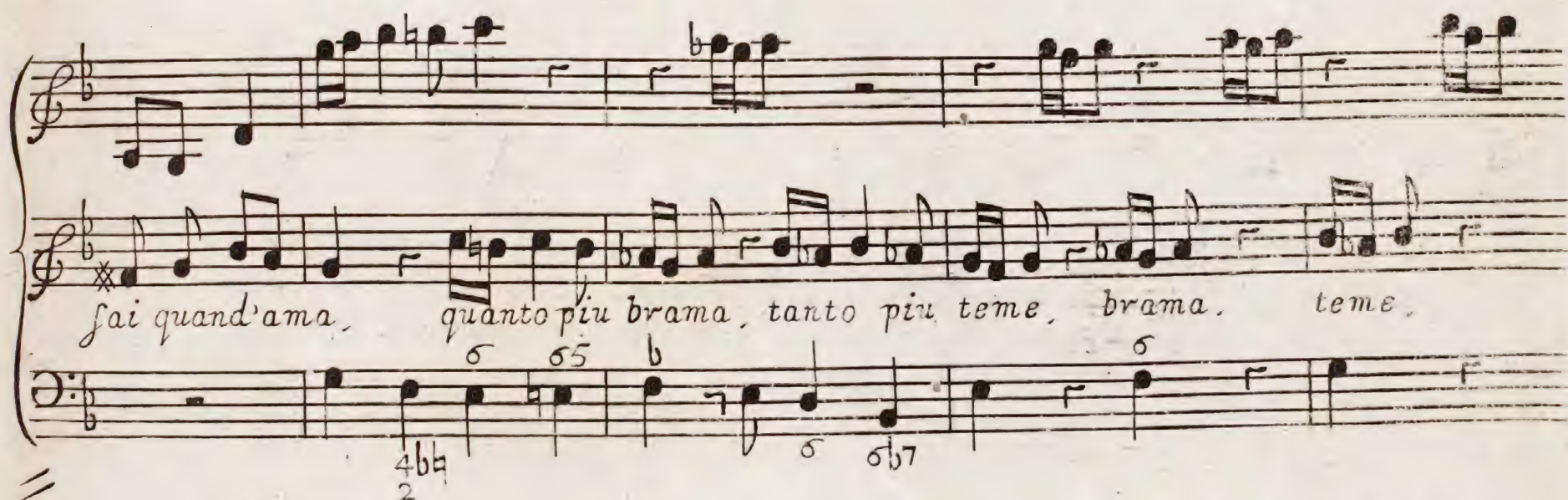




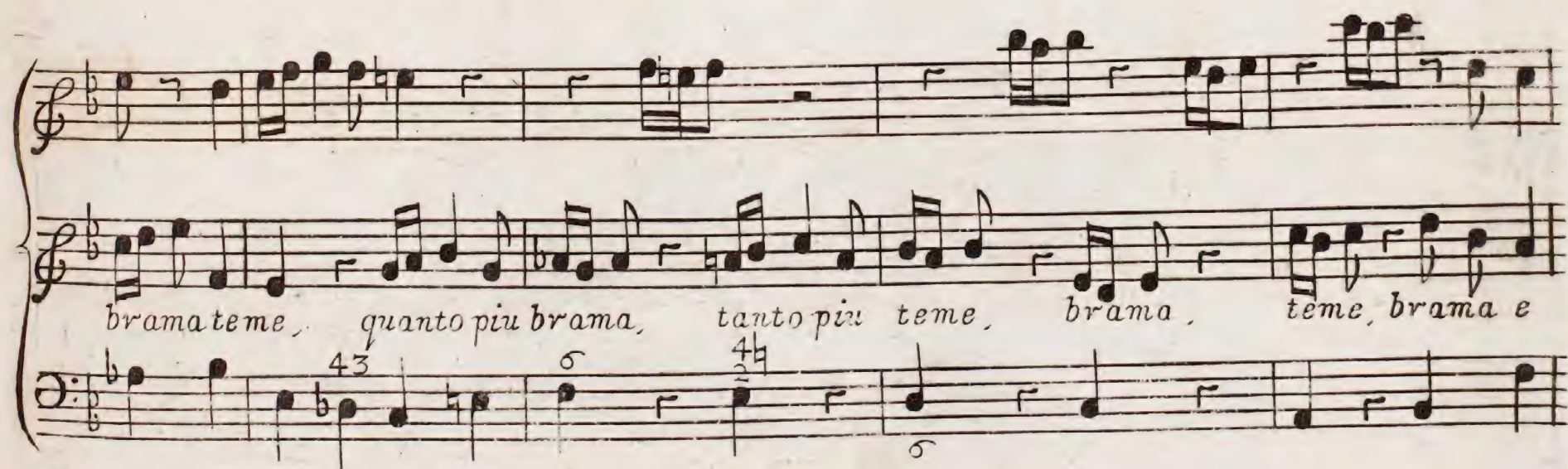
First system of the musical score. It consists of a vocal line and a piano accompaniment. The piano part features complex fingering and includes the instruction *mezzo* (written as *me*) and the tempo marking *4*. The lyrics "Tu fai che ver se" are written under the vocal line.



Second system of the musical score. The piano part includes the instruction *mezzo* and the tempo marking *4*. The lyrics "ver ch'il cor quand'ama, quanto piu brama, tanto piu teme" are written under the vocal line.



Third system of the musical score. The piano part includes the instruction *mezzo* and the tempo marking *4*. The lyrics "fai quand'ama, quanto piu brama, tanto piu teme, brama, teme" are written under the vocal line.



Fourth system of the musical score. The piano part includes the instruction *mezzo* and the tempo marking *4*. The lyrics "brama teme, quanto piu brama, tanto piu teme, brama, teme, brama e" are written under the vocal line.



Fifth system of the musical score. The piano part includes the instruction *mezzo* and the tempo marking *4*. The lyrics "teme il cor quand'ama, brama e teme" are written under the vocal line. The system concludes with the instruction *Da Capo*.



Sung by Sig^r Berfelli⁽⁷⁾ in Muzio Scævola

Andante Affettuoso Hoboy with the Song part

E pure in mezzo allar - - mi, vongona lusin =

= gharmi, lusinghami cara speran - - - - - za e fido amor - - -

e lusinghami in mezzo allar mi, vien amor, fido

speranza cara vien cara cara vien fido fido speranza e amor,

vien cara, cara, fi = do, fido speranza cara e fido amor, e fido a =

= mod

E quel che piu mi pia = ce pur che promet = ta pia = ce ol =

= tre il di = letto di dolce ardor

dolce ardor oltre il di = letto di dolce ardor

Da Capo

di dolce ardor di dolce ardor.



Sung by Sigra Durastanti in Muzio Scævola

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Lento

Sel vagge Dei = ta, Ditemi per pietà, se spirito amante,
tra queste piante, torno il mio ben, torno il mio ben, Dite
ditemi per pietà, sel vagge Dei = ta, se spirito amante, tra queste
piante, torno il mio ben, se spirito amante, tra queste piante, torno il mio

ben torno il mio ben, torno, torno, se spirito amante torno il mio ben,

ninfe del monte del bosco del

fonte, deh per pietà = de, non mi cela = te, sei vive almen, non mi ce =

= late, ninfe del monte, non mi ce = late, ninfe del monte sei vive almen,

deh per pietà de non mi cela = te, sei vive almen sei vive almen, deh per pie =

Da Capo

= tade, non mi ce = late sei vive almen.



(II)
Sung by Sigra Salvai in the Opera of Muzio Scavola

Allegro

Si tana o cara, e sento, lis =

= tefs-o tuo contento dolci brillarmi in sen, brillar

mi brillarmi in sen si tana, o cara, e sento

si si dolci sento, si si dolci sento, l'istesso tuo Contento

dolci brillarmi in Senbrillar - - - - - mi bril =

65

for

= lar mi brillarmi in sen brillar mi in sen

Non bramo e

no' aspetto, intiero un mio dilet to se dal tuo cor non vien

non aspetto no' non bramo no' no' no' intiero un mio dilet

to se dal tuo cor non vien non bramo non as-

= petto se dal tuo cor non vien se dal tuo cor non vien se dal tuo cor non vien.

DC



(13)
Sung by Sig^r Senifini in Muzio Scævola

vivace

S.
S.
S.
S.

Cedo ma pur mi chiama un piu arden-te brama all imor-tale onor di

nobil pal - - - ma

all imor-tale onor cedo ma pur mi chiama un piu ardente

brama all imortale onor di nobil pal - - - - - ma di nobil

pal - - - - -

ma di nobil palma

Così l'uman va-lore la Gloria

ottien maggiore - ein Send'eterni ta va il nome e l'alma va il nome

lal - - - - - ma va il nome e l'al

ma Cedo Da Capo al Segno



Handwritten
in ink
on paper

Sung by Sigra Duraftanti in Muzio Scævola

unis

Allegro

Lungo pensar edubi-

=tar cor che lo fa amar non sa' non sa' piacer no'

no' non sa' piacer non sa piacer

non sa piacer

(16)

Lungo pensar e dubi =

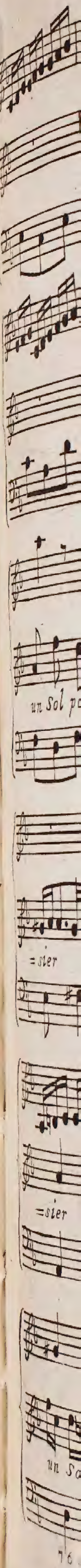
= tar. cor che lo fa amar non sa non sa pia =

= cer amar non sa - - non sa piacer no no no

non sa piacer amar non sa - - - - amar non sa non sa pia =

= cer

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un vero amor. 6 uvol sempre aver

un Sol par lar. un Sol ardor. un Sol pen =

= sier un Sol pen =

= sier un Sol ardor. un Sol parlar

un Sol pensier. un Sol pensier Da Capo

6 5 4 7 65 65 7 6 2 4 #



Handwritten musical score for a vocal piece in G major, featuring a piano accompaniment and a vocal line with Italian lyrics. The score includes a 'Pupille Sdegnose' section and a 'Pupille Sdegnose S'arreste pietose' section. The tempo is marked 'Andante'.

Andante

Pupille Sdegnose S'arreste pietose, se un grand af-

=fetto aprendo il petto potesse o Care mostrarvi il cor mostrar-

vi potesse, o Care mostrarvi il cor

Pupille Sdegnose S'arreste pietose, Se un grand affet-to aprendo il petto p^o=

=tesse o Care mostrarvi il cor o care, o care potesse mos-trar-

vi potessee car-e mos=

trarvi il Cor - - - - - mostrarvi il Cor

me forza Sdegnarvi ne posso placarvi ma se miamate del fallo

mio non incolpa - te se non L'onor. del fallo mi-o non incol=

=pa - te non incolpate se non L'onor. Da capo



(20)
Sung by Sig.ra. Salvai in Muzio Scævola

Allegro

S. pia unis

S. A chi

for

vive di Speranza quanto è Lungo L'aspettar

pia *for*

quanto è lungo l'aspettar quanto è lungo l'aspettar

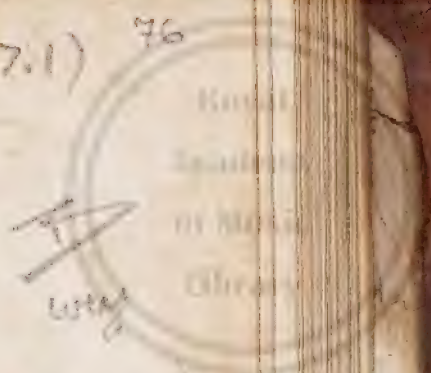
pia

achi vivi di Speranza quanto è lungo l'aspet-

for *pia* *tutti pia*

=tar quanto quan-to è lungo l'aspettar





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[C1725]



Handwritten text, possibly a title or date, in a cursive script.

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Sung by Sig^{re}(I) Barnstat in Julius Cæsar.

Staccato

Allegro

regno e d

Lempio, sleale, In =

= degno Lempio Sleale Indegno vorrà rapir miil

(2)

regno e disturbar

e disturbar così e disturbar co si la pace mi = = a,

L'empio fiele In degno



vorria rapirmi il regno e disturbar cosi la pace mi =

pla:

=a Lempio, sleale Lempio sleale Indegno vorria rapirmi il

regno e disturbar

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(4)

for.

adagio

co-si a pa-ce mia,

Ma perda pur la vita

prima che in me tradita prima che in me tradita dal-la vi do suo

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Library

Partial view of the adjacent page showing musical notation. The notation includes staves with notes and rests. The word "cor l" is visible on one of the staves, and the word "ditto" is visible on another.

(5)

cor la fe = de si = a ma per da pur la vita prima che in me tra =

= dita dalla vi do suo cor

D C

D C

la fede si = a,

4#

D C



Sung by ^{tr}Sig^{ra} Cuzzoni⁽⁶⁾ in Julius Cæsar.

Allegro. 8.

Pia

Su la mia stella sei, a-mabile speranza a-ma-bi-le speranza,
e porgia de sir mie ia de-sir miei un gra - - - toe
bel pia-cer - - - e porgia desir miei un gratoe bel piacer un
gra - - - toe bel piacer, Tu
la mia stella sei a-mabile speranza e porgia desir miei un gratoe bel pia

=cer un gra - - - - - toe bel pia-cer e porgia desir miei
 un gra - - - - - to bel pia-cer - - - - - e por-gia desir mi - ei ungratoe
 bel piacer, un gra - - - - - toe
 For:
 bel piacer - - - - - Qual sia di questo
 core, la stabile costanza e quanto possa amore, shain breveda veder shain breveda ve-
 -der, qual sia di questo core la stabile cos-tanza shain breveda veder shain breveda veder.

Musical notation includes treble and bass staves with various notes, rests, and ornaments. Fingerings are indicated by numbers 1-7. Trills (tr) are marked above certain notes. The piece concludes with a double bar line and a repeat sign.



[Faint, illegible handwritten musical notation and text across the page]

(8)
Sung by Sig^r Senefino in Julius Cæsar

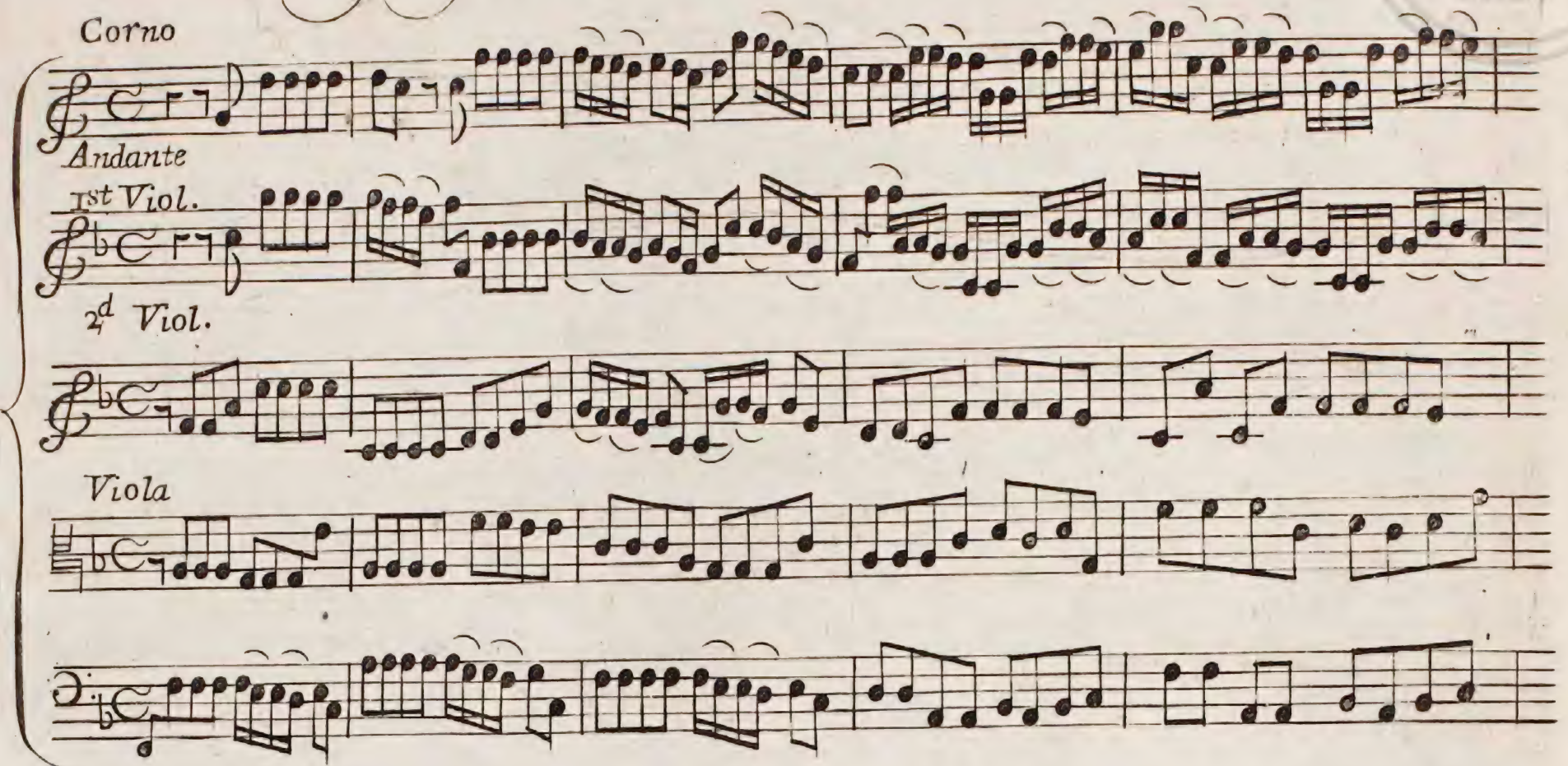
Corno

Andante

1st Viol.

2^d Viol.

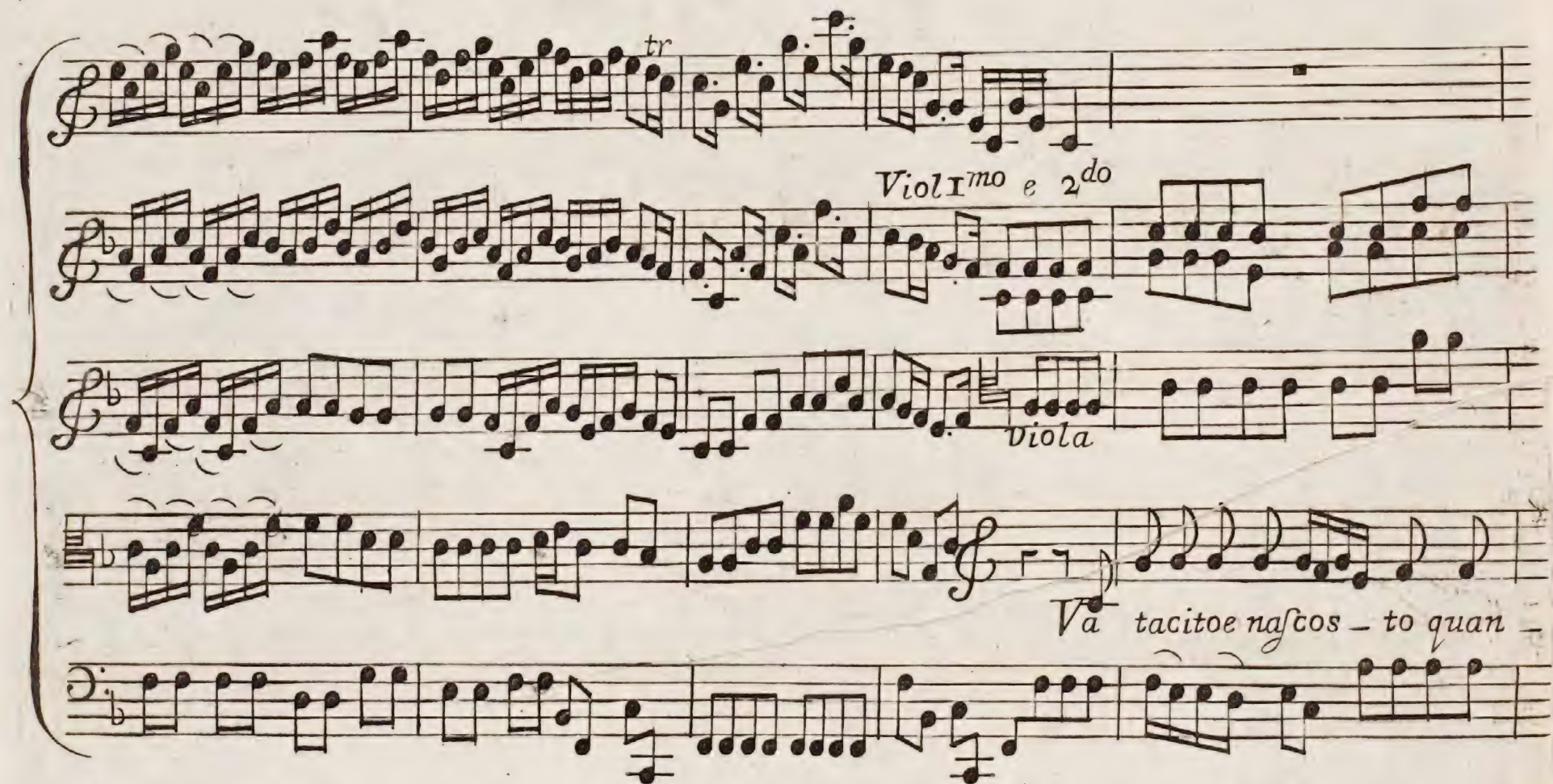
Viola



Violino 1^{mo} e 2^{do}

Viola

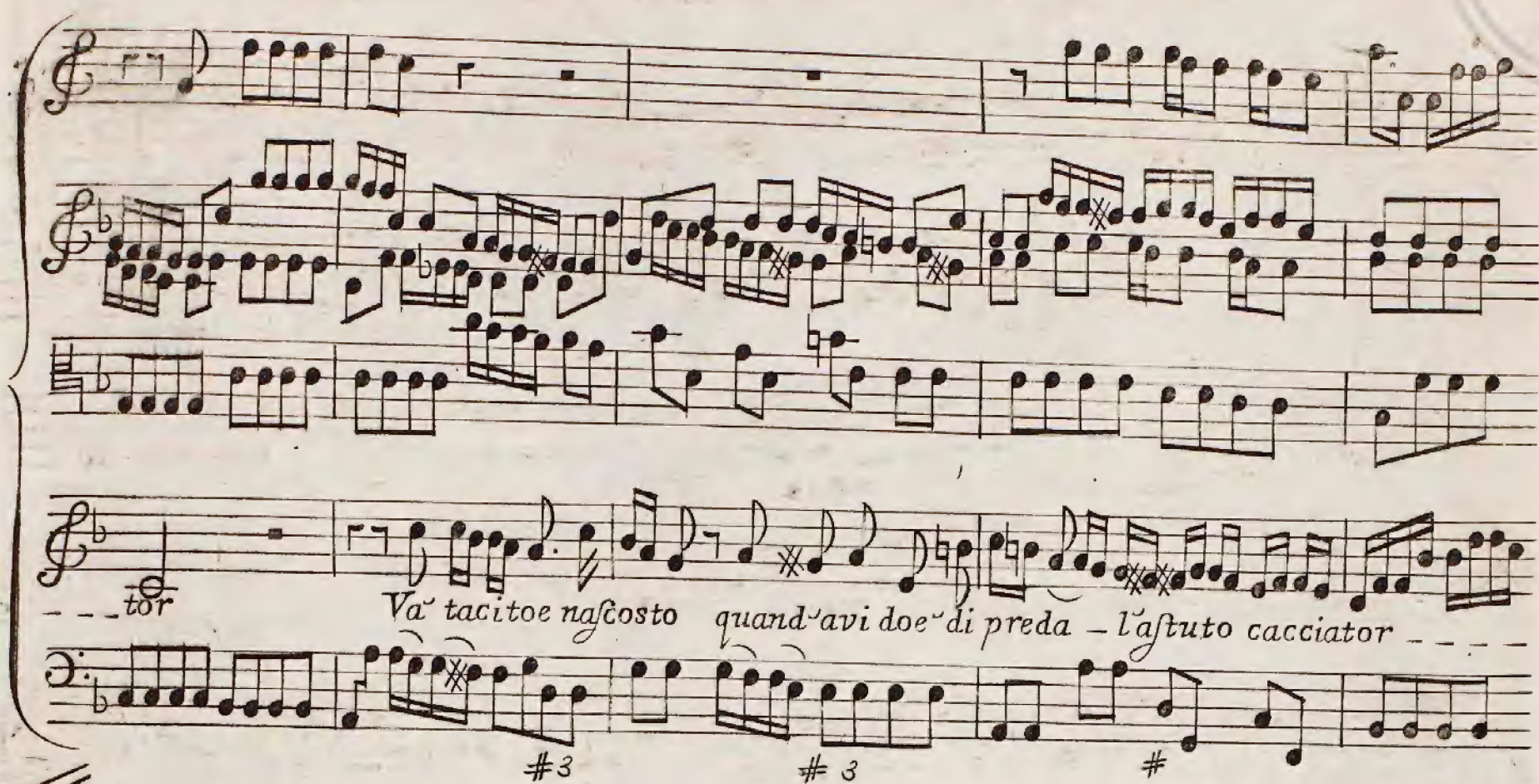
Va tacito e nascos - to quan -



d'avi doe di preda L'astuto cacciator - - - - - quand'avi doe di preda l'astuto caccia

#4 6 4 4





tor Va tacito e nascosto quand'avi doe di preda - l'astuto cacciator -

#3 #3 #



va ta cito nascos-to quand'avi doe di preda l'a



- stuto cacciator l'astuto cacciator - va tacito e nascosto quan

Handwritten musical score on a single page, featuring multiple systems of staves with musical notation. The notation includes notes, rests, and other musical symbols, typical of a manuscript. The page is aged and shows some wear, with a circular library stamp in the top right corner.

[Faint, illegible handwriting throughout the page, likely bleed-through from the reverse side.]

(10)

Viol: 2^{do}

Viola

d'avi doe di preda l'astuto cacciator - l'astuto cacciator - l'astuto cacciator

This system contains the first ten measures of the piece. It features a vocal line with lyrics and three instrumental staves: Violin 2nd, Viola, and Cello/Double Bass. The music is in a minor key, indicated by a single flat (B-flat).

This system contains measures 11 through 20. It continues the instrumental accompaniment with the same three staves as the first system. The musical texture is dense with many sixteenth and thirty-second notes.

Senza Corno
Viol 1^{mo}

Viol 2^{do}

Viola

Così chie' al mal di sposto non brama che si

7 6 # 5
4 4

This system contains measures 21 through 30. It introduces a Violin 1st staff, with the instruction "Senza Corno" (Without Horn). The lyrics "Così chie' al mal di sposto non brama che si" are written under the vocal line. The system concludes with a key signature change to major, indicated by two sharps (F# and C#).

(II)

ve da l'inganno del suo cor - l'inganno del suo cor - l'in

- - ganno del suo cor - Così chie'al mal disposto non brama che si ve da l'in

ganno del suo cor l'inganno del suo cor

Da Capo

Allegro

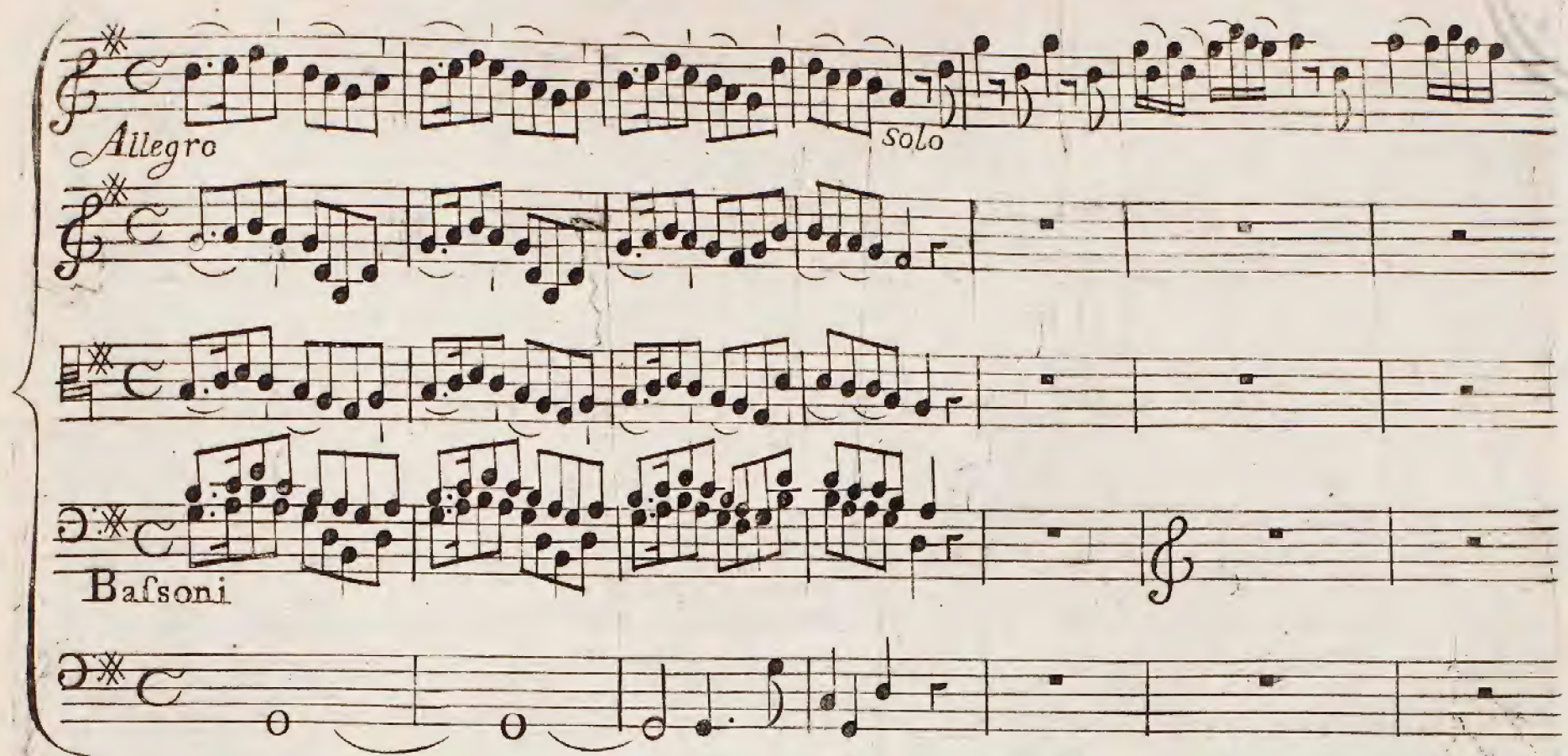
Balson

Sung by Sig^{re} (12) Senefino in Julius Cæsar

Allegro

Solo

Bassoni



tutti

Pia

tutti

Pia

Pia

Se in fio-ri to a me no prato

tutti



[Faint, mostly illegible handwritten musical notation and text across the page]

[Handwritten musical notation on the right margin, including staves and notes]

La

Solo e Adagio

L'angel lin - tra fiorie fronde - si nasconde fa piu gra - - - - to

A Tempo.

fa piu grato il suo cantar - - - - fa piu gra -

toil suo cantar - - - - fa piu gratoil suo can

4 # 4 # 3



[Faint, illegible handwritten musical notation and text, possibly a score or manuscript.]

tutti *Ra.* *Ra.* *Ra.*

tar *Bassoni* *Se in fiori to a me - no prato l'au-gel*

Ra.

For. *solo*

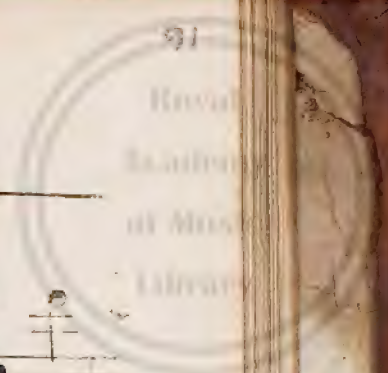
For.

lin tra fio - rie fron - de si nasconde *fa piu' gra*

tr *tr*

tr *tr*

to - fa piu' grato il suo cantar



tr

Sein fiori to a meno - - prato - l'augel - lin tra fro - de - fiori - si na -

tutte Piano

conde - fa' piu' grato il suo cantar fa' piu' grato il suo cantar - -

Adagio

fa' piu' grato il suo cantar

Bassoni

1. The first part of the document is a list of names and dates, which appears to be a record of some kind. The names are written in a cursive script, and the dates are in a more formal, printed style. The list is organized into two columns, with names on the left and dates on the right.

2. The second part of the document is a series of short, handwritten notes or entries. These are written in a cursive script and are arranged in a single column. They appear to be a continuation of the record or a separate set of notes related to the first part.

3. The third part of the document is a series of short, handwritten notes or entries. These are written in a cursive script and are arranged in a single column. They appear to be a continuation of the record or a separate set of notes related to the first part.

4. The fourth part of the document is a series of short, handwritten notes or entries. These are written in a cursive script and are arranged in a single column. They appear to be a continuation of the record or a separate set of notes related to the first part.

5. The fifth part of the document is a series of short, handwritten notes or entries. These are written in a cursive script and are arranged in a single column. They appear to be a continuation of the record or a separate set of notes related to the first part.

1. The first part of the document is a list of names and their corresponding addresses. The names are written in a cursive script, and the addresses are written in a more formal, printed style. The list is organized into two columns, with names on the left and addresses on the right.

2. The second part of the document is a list of names and their corresponding addresses. The names are written in a cursive script, and the addresses are written in a more formal, printed style. The list is organized into two columns, with names on the left and addresses on the right.

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[Faint handwritten notes at the bottom of the page]

7-10-68

6/1/1919

Handwritten musical score for "L'Espresso" by J. S. Bach, BWV 1064. The score is in G major and 3/4 time. It features a treble and bass staff with various musical notations including notes, rests, and ornaments. The lyrics "te" and "c." are visible below the staff.

(16)

Se cosi lidia vezzosa spiega ancor no

solo te cano-re piu graziosa fa ogni core in amorar

#3 #3 #4/2 6 43 #

fa ogni co-re in a-morar - piu grazio-sa fa ogni core ogni

#3 # 43 4/2

core in amorar - fa ogni core in amorar

7/# 4 3 6 6 7/# 4 # Da Capo



[Faint, illegible handwritten text, likely musical notation or lyrics, covering the majority of the page.]

(17)
Sung by M^{rs} Robinson in Julius Cæsar

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Flauti

Viol 1^{mo}

Viol 2^{do}

Viola

Cello

Pia. For. Pia. For. Pia. For. S. S. S. S.

Pianissimo

Sospi - rare non e semprei ratoil cielo contro i misè - ri suol fare ben che tarde la vendet -

tr

ta Cessao mai di sospirare non e semprei ratoil cielo contro i misè - ri suol

#3

(18)

fa re ben che tardo la vendet - - ta suol fare la vendet ta

senza Flauti
Viol. I^{mo}

Il nocchier si ratoe il mare mai non perde la spe - ranza ondea vien che la cos tanza

Flauti.

la sa - lutea lui promette la sa lutea lui promette

Dal segno

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various notes, rests, and clefs, typical of 18th or 19th-century manuscript notation. The page is numbered "27" at the top center. The handwriting is in ink, and the paper shows signs of age and wear.



Sung by Sig.^{re} Senefino⁽¹⁹⁾ in Julius Cæsar.

Allegro

Al Lampo dell'armi quest'alma guerriera vendetta fa

=ra al lampo dell'armi quest'alma guerriera vendetta fa vendetta fa

=ra quest'alma guerriera al lampo dell'armi quest'alma guerriera vendetta fa

=ra al lampo del

mi quest'alma guerriera vendetta farra vedetta fa = ra

al lampo dell'armi quest'alma guerriera

vendetta farà -

al lampo dell'armi quest'alma guerriera vendetta fa - rà

quest'alma guerriera vendetta farà

Non fia che disarmi la destra guer-

-riera chi forza Lè dā non fia che disar - mi,

La destra guerrier chi forza lè dā - la destra guerriera che

forza lè dā

Al lampo dell'.

D C dal segno.



[Faint handwritten musical notation on staves, likely a score for a piece. The notation includes notes, rests, and bar lines, though it is very light and difficult to read.]

(21)
Sung by Sign^{ra} Cazzoni in Julius Cæsar

Viol 1^{mo}
Largo
Viol 2^{do}

Piangerò paingerò la sorte mai sì crude le

e tanta ria finche vi tain petto avro piange ro⁷ 6st

piangerò la sorte mia sì crudele e tanto ria piangerò la sorte

mai sì crudele e tanta ria fin che vitain petto avro

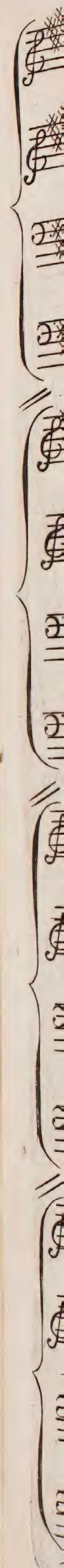
47 6 4#

fin che vita fin che vi - tain petto avro' 7#6

Viol I^{mo} e 2^{do}
Allegro
ma poi morta d'ogn'in terno
Violoncello 6 #3

il tiranno e notte giorno fatta spetro a gite

fatta



(23)

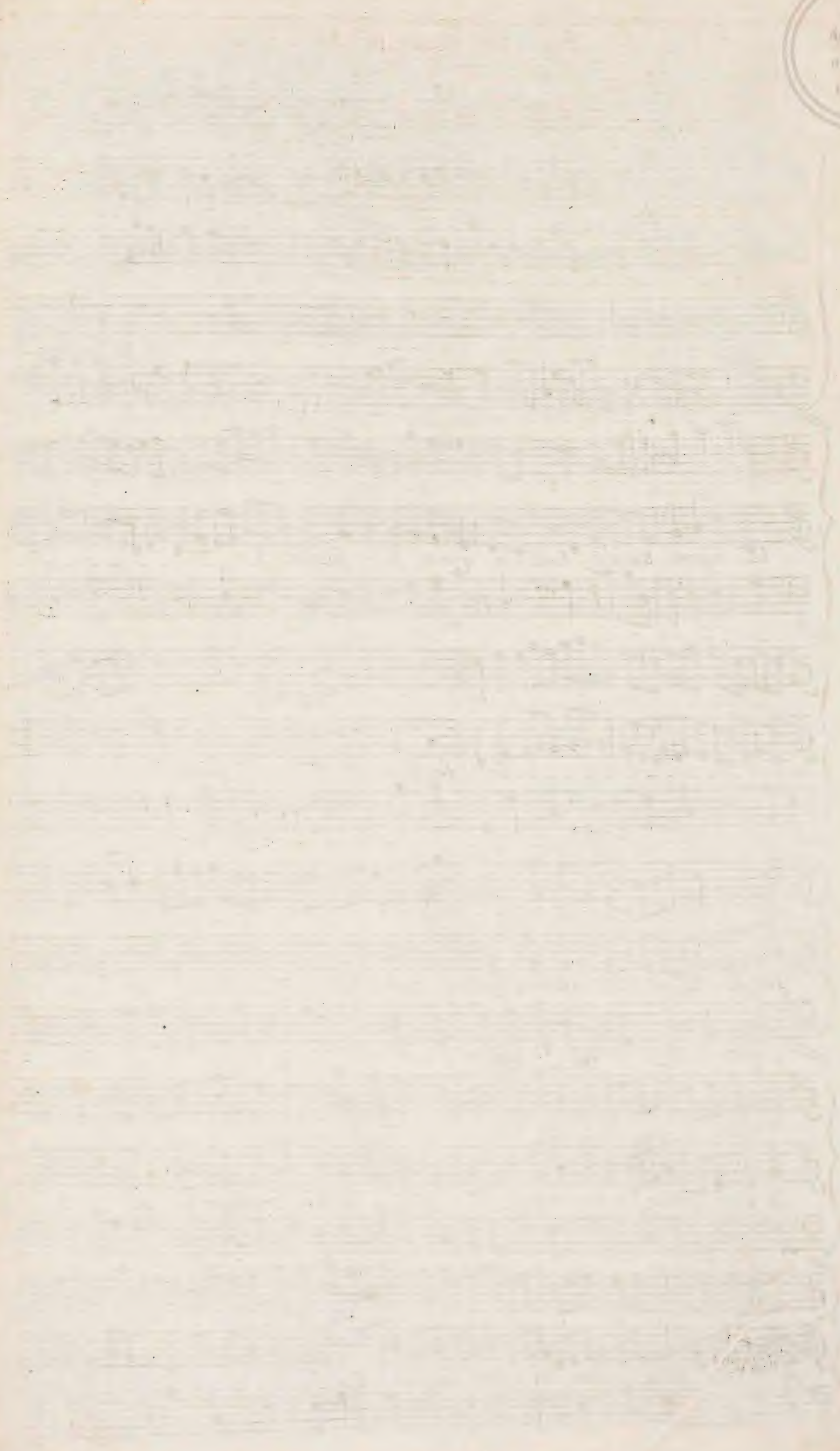
spet - - - tro fatta spettro a gitero

ma poi morta d'ogn'in torno il tiran - no

e nottee giorno fatta spettro agitero

fatta spettro agi tero Da Capo

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Sung by Sig.^{re} Berenstadt in Julius Caesar.

Stacc: tr Allegro tr pia:

Si spietata il

tuo rigore Sueglia Lodio in questo sen Sueglia Lo

#6

dio Sueglia Sueglia

Sueglia Lodio in questo sen

Si spie = tata il tuo ri = gore Sueglia Lodio in questo sen

Si Spi = tata il tuo ri = gore Sueglia. Lo - - dio in

(25)

questo Sen fueglia fueglia fueglia lo=dio in questo Sen

Si Spietata il tuo rigo-re fueglia lo=dio in questo Sen,

Viola

Gia che Sprezzi questo core prouain fida il mio velen

gia che Sperz

questo core prouain fida il mio velen il mio uelen

prouain fida il mio uelen. Da Capo.











